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# PRACTICAL ELEMENTS OF ELOCUTION.

DESIGNED AS A TEXT-BOOK FOR THE GUIDANCE OF  
TEACHERS AND STUDENTS OF EXPRESSION,

BY

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WITH AN

## APPENDIX

ON

TRUTH, PERSONALITY, AND ART IN ORATORY,

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IN  
GRATEFUL REMEMBRANCE  
OF  
MR. JAMES E. MURDOCH,

THE DISTINGUISHED ACTOR, AUTHOR, AND ELOCUTIONIST, WHOSE  
LIFE AND WORK HAVE BEEN AN ABIDING  
SOURCE OF INSPIRATION  
TO US,

THIS VOLUME  
IS DEDICATED BY HIS PUPILS,  
THE AUTHORS.



## PREFACE.

---

If an apology were necessary for the appearance of this book among so many of its kind it should not have been published. We know that it will find its proper place in public favor or disapproval. We ask for it, however, a careful examination, an honest trial, and a candid judgment upon its merits. This evident departure from previous methods of treatment has made our task a difficult one, and we invite kindly criticism and suggestion for future editions.

Following the trend of thought so recently crystallized in the organization of the National Association of Elocutionists, we have endeavored to harmonize the so-called systems of Elocution. In all we have found valuable truths which must have a common basis and should meet on common ground. While this volume is a recall to the old truths recorded by Engel, Austin, and Dr. Rush, it presents them in the newer garb and more recent philosophy of Mantegazza and Delsarte. The student of to-day is not satisfied with the mere statement of facts, he seeks the underlying principles or laws governing a world of facts.

We have endeavored not only to trace each element back to nature, after the manner of Dr. Rush, but to show its response, in expression, to man's Mental, Emo-



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## INTRODUCTION.

### I.—RELATION OF SCIENCE TO ART.

**Elocution is the science and art of expression by voice and action.** As an art it deals with the correct outward expression of thought and feeling ; as a science it discovers and classifies the principles which govern such expression. It is not an exact science but a liberal one through which the highest excellence in the art is attained. This will account for the fact that our finest speakers are not alike in their modes of delivery, though the main principles exist the same in all.

It is the **purpose of Elocution** to develop individuality, to correct bad habits of speech and gesture, and to make the body a fit instrument to serve the mind and soul.

As in the fine arts, sculpture, painting and music, no one need hope to gain eminence without some native aptitude, so in the art of spoken language few gain distinction, yet it is in the province of all with due practice to become at least tolerable readers and speakers. It is by judicious application of the natural laws of expression that one may go beyond the point of mere accidental success, and may gain positive and permanent power in commanding the interest and attention of his hearers.

Ruskin says with reference to painting that "all **fatal faults in art** that might have been otherwise good, arise from one or other of these three things : either from the pretense to feel what we do not ; the indolence in exercises necessary to obtain the power of expressing truth ; or the

presumptuous insistence upon, and indulgence in our own powers and delights and with no care or wish that they be useful to others, so only they be admired by them."

This very just criticism upon painting may well be applied to reading as a fine art, and to public speaking. The **principal element of success** of any one in either pursuit is *sincerity and truth*. He must learn to feel and then to reproduce that state in the minds of others. He must be fervent without being extravagant and exercise a discretion that will "overstep not the modesty of nature."

The **second fault** referred to by Ruskin is the indisposition to exercise sufficiently in the principles of the art. All arts have their technicalities which if mastered repay the diligence and attention bestowed upon them. There are some who at first give decided promise of success that are distanced by others of less apparent genius but of more industry. Such persons have fallen victims to overvaluation of their own powers. The soil and seed were good but the young plant was not cultivated.

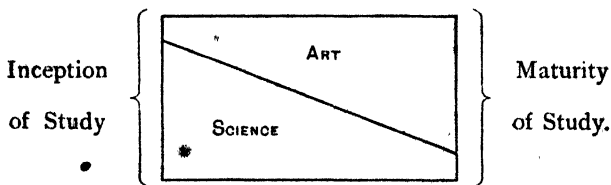
The **third fault** named by Ruskin, that of self-admiration or love of exhibition, is probably the most common. This comes from a disposition to substitute sound for sense, emotion for truth; from the habit of displaying tone and gesture for their own sake rather than for the truth they should make forcible.

Legouv   says there are some people "whose wealth of voice is an embarrassment to them. They cannot enunciate; sound swallows up their words; vowels devour consonants, and they talk and read so loud, make so much noise about it that no one can understand them." "On the other hand there is a disposition to be over-exact in matters of detail; for example, in articulation or intonation, which calls attention to the manner before the thought. Any such methods are radically wrong and should be corrected. This is the abuse rather than the proper use of power; and there

is no more necessity for the display of tone and action than for any other form of pedantry.

**The highest art impresses itself without being remarked.** Just as attention to critical processes in written discourse will retard for a time easy thought and composition, so will attention to the details of elocutionary drills temporarily impede naturalness, and the student becomes self-conscious. But when these principles become a part of his being he comes back to nature again refined by the process. The principles or science of an art though severe and a temporary hindrance, after a while become our own involuntary means of success, for having thoroughly learned them we become unconscious of them.

In the words of Prof. Genung, "*Art at its highest and nature at its truest are one.*" The result appears ideally free from pain and effort; this, however, not because art is not present but because the art is so perfect as to have concealed its process." Chancellor W. H. Payne of Nashville University says: "*Science consists of knowing, art in doing; the principles which art involves science evolves.*" The direct route to the perfecting of an art is through a clear comprehension of the principles that are involved in the art." The following diagram may serve to make clearer this distinction:—



This is designed to show that in the first study of the principles of an art there is little that is artistic in expression because of the consciousness of applying principles. But with progress in study, science becomes less obtrusive and

its application more artistic. It also shows that in the inception of study there is some art, and in the maturity some science, present, but the one gradually but surely supersedes the other.

## II.—RELATION TO KINDRED SCIENCES.

Of the sciences that deal with language and the utterance of language, it may be said of their comparative relation that

I. **Grammar** has to do with the form of the word and its relation to and dependence upon other words of the context. It deals neither with the sense, the economy, nor yet with the utterance of language, but with the interdependence of words.

II. **Rhetoric** has to do with the economical arrangement of the words of discourse or the style; **Elocution** with the right exercise of the organs of the body in communicating thought and feeling. Rhetoric deals with written language, Elocution with spoken language. A rhetorician is not necessarily an effective speaker, neither are all effective speakers rhetoricians. An orator, however, must be both.

III. **Logic** looks to the laws of thought, to the sense of what is said rather than to the manner of speaking, and to the principles of reasoning which enable men to avoid error. According to Jevons it enables us "to calculate the results of actions, and to discover the means of doing things which seemed impossible."

IV. **Psychology** or the science of the mind, is intimately connected with the right exercise of the bodily organs of the public speaker. A knowledge of the workings of the mind and its effects upon the body is necessary to correct outward expression. These various states must be understood before the speaker can best command the interest and attention of an audience.

## INTRODUCTION.

V. *Æsthetics*, or the science of the beautiful, has a direct effect upon utterance, not only upon the language itself, but upon the coloring given it. This coloring is sometimes termed word-painting, and may mean two things, — either the vivid mental picture of a thing, or the coloring of the words themselves — a process generally known as tone-color.

### III. — IMPORTANCE OF THE SUBJECT.

The value of the study of spoken language can scarcely be overrated. The human voice is a great power among men. It is human nature to want to hear truth presented in the most interesting and, if may be, the most vivid manner; and although the daily papers have become the medium of conveying to the masses current news and general information, it is still the province of the public speaker to *convince men and move them to action*. This can be done through the living voice and manner, by which only, says Humboldt, “the speaker is able to breathe, as it were, his own soul into the souls of his hearers.”

Another and not less interesting use to which the vocal powers may be put, and which is a source of public instruction and pleasure is the interpretation, by means of *good reading, of the masterpieces of literature*. This need not be confined to the demands of the general public for entertainment. What higher or purer gratification can there be in the home or social circle than the artistic reading of some beautiful piece of literature? This exercise is not only profitable to the listener but more so to the reader, for he cannot give an intelligent interpretation of language without first understanding it himself.

Then far more desirable than either of the points mentioned, because it is universal, is *vocal accomplishment in conversation*. There is no one who is not pleased with a voice of pure vocality, of good Melody, of discriminating

## INTRODUCTION.

tone-color, and of other elements that add to pleasing vocal effects.

Let us see how in a public or professional way the cultivated voice and manner are a source of great power and profit to the possessor. Suppose one has an important case to be decided in the courts—one in which vast property interests or even lives are at stake, and let us suppose that in looking for an advocate he happens to come into a court room where two lawyers are arguing a case. Let these two men be of equal general scholarship and legal knowledge; the one easy and self-possessed in his manner, business-like in his choice of words, possessed of a good, well modulated voice, and apparently natural, forcible and eloquent utterance; the other awkward in his movements, indistinct, and hesitating in his utterance, indiscriminating in Emphasis, and possessed of a harsh voice and a wearisome drawl; is there any question as to which of the two would be selected to conduct the case?

The saying is as old as Quintilian that *a poor discourse well delivered will have a better effect than a good discourse poorly delivered; and that one who has a good discourse and a good delivery has everything in his favor.*

Emerson even goes so far as to say: "What is said is the least part of an oration. It is the attitude taken, the unmistakable sign, never so casually given, in tone of voice, or manner, or word, that a greater spirit speaks from you than is spoken to in him."

Beecher says of the cultivated voice that it "is like an orchestra. It ranges high, intermediate, or low unconsciously to him who uses it, and men listen quite unaware that they have been bewitched out of their weariness by the charms of a voice not artificial but made by assiduous training to be his second nature."

**INTRODUCTION.**

**IV.—DIVISIONS.**

**PART I.**

**MAN'S TRIUNE NATURE; THE VOICE AS AN INSTRUMENT;  
RESPIRATION; VOCAL CULTURE; PRONUNCIATION;  
AND EMPHASIS.**

**PART II.**

**THE ELEMENTS OF VOCAL EXPRESSION.**

**PART III.**

**THE ELEMENTS OF ACTION.**

**APPENDIX.**

**TRUTH, PERSONALITY, AND ART IN ORATORY.**



## PART I.

UNDER this division of our subject we will study man as a *Psychic Being* seeking expression through the laws of Elocution; the *Mechanism of the Human Voice* as an instrument of expression, *Respiration*, and *Vocal Culture*; the *Phonetic values* of sounds and syllables in *Pronunciation*; and the *Emphasis* of words which embody the ideas of language. A discussion of these topics will dispose of much valuable matter which is inseparably connected with expression, but which cannot be treated as Elements of Elocution.

### CHAPTER I.—MAN'S TRIUNE NATURE.

#### I. THE PSYCHIC UNITY.

THE object of Elocution is to help the student to give a correct outward manifestation of his inward consciousness, or, in other words, to express that which has been impressed. An analysis of this inward consciousness—this **Psychic Being** as a **Unity**—reveals the threefold division; **I. The Vital Nature, II. The Mental Nature, and III. The Emotive<sup>1</sup> Nature.** Presiding over these three natures are **Life, Mind, and Soul**, respectively. The word **life** in this

<sup>1</sup> It will be observed that instead of the word **Moral** ascribed to Delsarte we have used the broader and less confusing term **Emotive** first used in this sense by that discriminating philosopher, Professor Moses True Brown, of Boston. In the discussions which follow it will be seen that **Morals** given as a specific division of the generic, **Emotive**.

## MAN'S TRIUNE NATURE.

sense means the "*physical manifestations.*" Let us briefly consider each of these divisions.

1. **The Vital Nature.** "Man as a Psychic Being is *Vital, Sensitive, Instinctive.* Through this part of his Being he exhibits the phenomena of life, and reveals the various manifestations of his physical organism. That organism is made up of bone, muscle, sinews, nerves, the brain and other organs, all of which are susceptible alike to the buoyant thrills of healthful living and to the aches and pains "that flesh is heir to." It is the seat of the appetites, the dwelling-place of the mind, and the temple of the soul; in obedience to each it acts and gives forth that tone or look or gesture or attitude which reveals the psychic state."

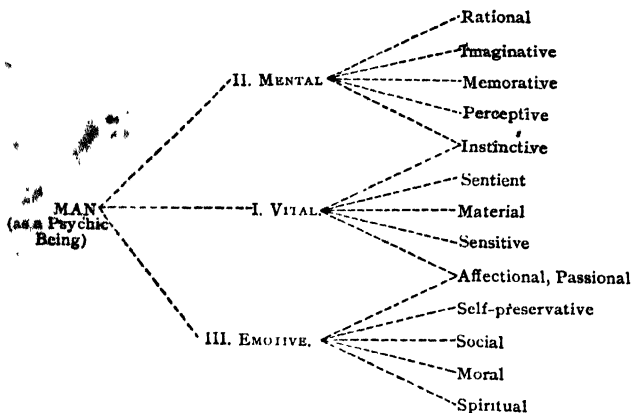
2. **The Mental Nature.** In his "Synthetic Philosophy of Expression," Professor Brown says: "*Man is Mental, Intellectual, Reflective.* Through this part of his Being he exhibits the phenomena of Mind. He thinks, and compares his thoughts with things. He perceives, and recalls what he has perceived, and projects pictures of what he has seen. He reasons, and links his reasonings into propositions. He is the only being on earth who uses the syllogism. Through the faculties of mind man attains to all knowledge. They are the instruments with which he constructs his science, art and literature."

3. **The Emotive Nature.** "*Man is Emotional, Passional, Ethical, Spiritual.* Through this part of his Being he exhibits the phenomena of Emotions. He loves and hates; is sympathetic and affectionate, or bears antipathy and enmity. He is benevolent or malevolent. He is loyal or disloyal to his concepts of truth and duty. He worships and is spiritual. His adoration may even reach mysticism."

## II. THE PSYCHIC PENTARCHY.

We have taken the liberty to reconstruct Professor Brown's diagram, and adapting it to man as a Psychic

Being rather than to all sentient life as "an energy centered in nerve substance," we here present a **pentarchy** for each of the three natures as follows:—



Consistent with the evolution of life, and also with modern psychological thought, the Emotive should be placed between the Mental and the Vital; but the above is the only arrangement which will give *Instinct* and *Affection or Passion* as pivotal points in the scale. That these are pivotal points will be shown in the discussion which follows. To explain briefly, Man is a **Material** body and of that nature which scientists call **Sensitive**. At birth he is the most helpless of the higher animals; yet in this creation of "organized possibilities" are the hidden elements of superiority over all other animals; he represents the Vital nature with the Mental and Emotive embryonic. He does not think, or love, or hate; he simply lives. He is Sentient, because he is an animal organism. His sensations are those of physical pain or pleasure. Like other animals he is **Instinctive**, and herein we enter the border-land of the Intellect. It is impossible to draw the exact dividing line between Instinct as a Vital

function and Instinct as a Mental process. One day the child stretches forth its little hands and we say this is Instinct growing out of its Sensitive nature; the next day we note the same action and say it is prompted by the first gleam of the dawning intellect. The next step beyond the Instinctive is **Perception**, which represents the awakened Mental nature. Impressions are recorded in the brain and the retentive or **Memorative** faculty (if this word may be allowed) is developed and strengthened. The memory grows, and the play of the **Imagination** begins. The mind develops; out of Perception and Memory **Reason** is born and henceforth sits enthroned as the crowning faculty of the Mental nature.

But during this mental growth the Emotive nature has also developed. Out of the supplience of the Vital wants the **Affectional** characteristics spring, and the child feels the emotion of **Affection** for his mother. The **Passional**, which may manifest itself either as *love* or *hate*, evidently springs out of both the Vital and Emotive natures, and is but an intensified form of the Affectional. The emotion of **Self-preservation** finds its birth with the Affectional nature, though, perhaps, it develops more slowly. The first manifestation is that of *surprise* awakened by each new condition of life; then the emotion of *fright* takes hold of the child in the absence of those who administer to his comfort and shield him from harm. Out of this characteristic a long line of emotions spring, such as *secrecy, caution, amazement, fear, dread, horror, and terror*. With the feeling of Self-protection and dependence upon others, the child's Affection now includes the other members of the family and his **Social** characteristics become patent; later in life, as these unfold, they extend to the tribe, the nation, and, finally, in the highest sense, to all mankind, as children of a common parent. Social relations impose upon him the sense of duty to his associates, and his **Moral** nature

is touched. In a concrete way he learns the significance of "good" and "bad," and becomes morally responsible for his exercise of right and wrong. But his convictions of right and wrong are prompted solely by duty to himself and to his associates. There must be a higher sense of duty — that of *intrinsic* duty, or the exercise of right for right's sake, independent of its relation to self or to fellow-beings; herein is the **Spiritual** nature made manifest. With the exercise of faith in man and in the immutable laws of life and nature, the Spiritual powers attain conceptions of **God, creation, and eternity**. In this the highest attribute of his Emotive nature he may even penetrate the otherwise "Unknown and Unknowable," and prophet-like he proclaims the mysteries of Revelation.

Observe that the central point in our diagram is the appearance of *Life* in a **Material** body which is the first Vital condition; **Reason** is placed as the supreme faculty of the mind, and the **Spiritual** as the culminating attribute of the soul; with the evolutionary steps leading from this *mean* to these *extremes*, the wide scope of this subject is apparent. Even a cursory treatment would lead into psychological discussions of such length as to defeat the main purpose of this volume.

Accepting the above, however, as the principal channels through which man receives impressions, the question now arises: "How may these impressions, affecting these three Natures, be expressed?" We answer, "Through Voice and Action." **Then the philosophy of the manifestations of Man's Triune Nature through the agency of Voice and Action is the philosophy of human expression.** •

### III. DELSARTE'S CONTRIBUTION.

We here turn to the teachings of the eminent French Philosopher, François Delsarte, who was the first to apply

the time-honored theory of man's Triune Nature to the practical purposes of expression in art. Upon the law that *each of man's natures must find its expression through the agency of corresponding Zones and Movements of the body*, Delsarte constructed a transcendental philosophy which applies with equal truth to *painting, sculpture, and acting*. We even catch a gleam of its application to *song* and to *vocal Elocution*; but Delsarte died without publishing his philosophy to the world, and his pupils<sup>1</sup> have practically applied his theories only to *Action*. But a theory so founded on facts and deep-rooted in our Psychic Being must apply to vocal expression; and along this line we would direct our investigations.

#### IV. LAW OF INTERDEPENDENCE AND BLENDS.

Before closing this chapter we would call attention to two other very important principles embodied in the Delsarte philosophy, namely:—the **Interdependence** of the three **Natures**, and their **Blends** in expression. To quote Arnaud, "Life and mind are one and the same soul; soul and mind are one and the same life; life and soul are one and the same mind."

The existence of a **soul** implies the existence of a *human* being as distinguished from a lower order of the animal kingdom. Destroy the **mind** and the man becomes an idiot, though his body and soul may live. Cause the vital functions of the **body** to cease and all physical manifestations must also cease, and we say of our friend, "he is dead"; but the mental impress of his thought remains with us, and his **mind** lives in this cherished letter, that characteristic poem, or yonder book in the library; and with reverence we meditate upon the joys of his liberated soul.

<sup>1</sup> See "System of Delsarte," by Abbe Delaumosne and Anglique Arnaud, published by Edgar S. Werner, New York.

Furthermore we may observe that in one person the **Vital** predominates, in another **Mentality** leads, and in yet another the **Emotive** characteristics are in the ascendancy ; but in all cases the three natures are present and blended in the one person.

Then the existence of one of the three natures of a living psychic Being implies the existence of the other two, just as one side of a triangle implies the existence of two other sides.

So in the expression of any given *thought* or *feeling* all **three natures are represented, but one leads while the other two assist and blend** in relative degrees of manifestation. For instance, in *anger* the Emotive leads, followed closely by the Vital, and in a lesser degree by the Mental, so that *anger* may be called a **Mento-Vito-Emotive** passion. In *didactic thought* the Mental leads, then comes the Vital and lastly follows at more remote distance the Emotive, so that *didactic* language shows **Emoto-Vito-Mental** thought. In *courage* the Vital leads, closely followed by the Mental and Emotive making a **Mento-Emoto-Vital** state, and the whole Being is aroused to action.

Applying this principle of analysis to the vocal phenomena of expression we shall hope to "evolve such an orderly procedure of statement" as shall claim the attention of the earnest student.

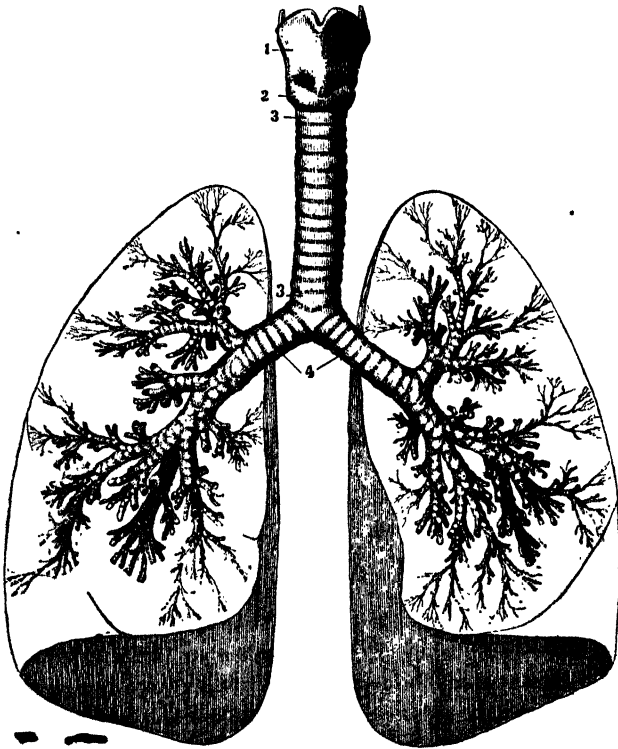
## CHAPTER II.—THE VOCAL APPARATUS.

It is not necessary, within the limits of this volume, to go into a thorough study of the structure of the organs of voice. Let this be reserved for the specialist in anatomy, though a limited knowledge of the function and relation of these organs cannot but aid the thoughtful student in vocalization.

## SECTION I.—ORGANS.

The voice as an instrument of speech consists of the following parts :—

- |                                    |                               |
|------------------------------------|-------------------------------|
| 1. <i>The Lungs.</i>               | 4. <i>The Pharynx.</i>        |
| 2. <i>The Trachea and Bronchi.</i> | 5. <i>The Nasal Cavities.</i> |
| 3. <i>The Larynx.</i>              | 6. <i>The Mouth.</i>          |



**Fig. 1.**—Lungs, Trachea and Bronchi, and Larynx. 1, *Thyroid cartilage of larynx*; 2, *Cricoid cartilage of larynx*; 3, *Trachea*; 4, *Bronchi and their subdivisions.*



## I. THE LUNGS.

The **Lungs** constitute the bellows of the vocal apparatus. They are two light, spongy masses situated in the upper part of the trunk, and surrounded by a tough double fold called the pleura. This flexible mass is conical in shape pointing upward, with the base resting on the muscular floor of the diaphragm. The right lung is larger than the left and has three distinct lobes, while the left has but two, and has in its anterior a hollow into which is inserted the apex of the heart. The ramifications of the bronchi reach into the extremities of the lungs and lose their identity in the air cells of the soft tissues.

It is the **function of the lungs** to receive and supply air to sustain life, and for the purposes of speech. The lubricating fluid between the smooth walls of the pleura renders respiration comparatively without friction. The process of respiration will be fully explained below.

## II. THE TRACHEA AND BRONCHI.

The **Trachea** or wind-pipe consists of a series of some twenty cartilagenous rings which form the great air passage to the lungs. It is located partly in the neck and partly in the chest. These muscular rings and the tissues which connect them are capable of being distended or narrowed, lengthened or shortened, and aid materially in the flexibility and resonance of tone.

About four or five inches from the larynx there is a bifurcation of the trachea; these branches extend into the lungs, the one to the right the other to the left, and are called **Bronchi**. These tubes are divided and subdivided like the branches of a tree until they terminate in the minute air cells of the lungs. See Fig. 1. The function of the bronchi in voice production is the same as that of the trachea, they give individuality and resonance to tone.

## III. THE LARYNX.

The Larynx or voice-box, in which all vocal tone originates is an irregular, funnel-shaped organ, about three inches in length, situated at the top of the trachea. It consists of five principal cartilages.

1. *Cartilages of the Larynx.*

(1) The **Cricoid** (ring-shaped) cartilage rests on the upper ring of the trachea and is the foundation of the larynx. It is narrow in front and broad behind, and, like the rings of the trachea, it is capable of distention, and relaxation, aiding materially in variety of tone. (See Fig. 2.)

(2) The **Thyroid** (shield) cartilage is attached to the Cricoid above. The two broad plates, which act as a shield to protect the more delicate parts of the vocal instrument, unite in front, forming a protuberance called the "Adam's apple." (Fig. 1.)

At the back, without uniting, and completely surrounding the larynx, they terminate in vertical prolongations called the horns of the cartilage. The size of this cartilage determines largely the capacity of the voice. The smaller the cartilage the lighter the voice, the larger the cartilage the more voluminous the voice, and the more solid the cartilage the more sonorous the voice. (Figs. 1 and 2.)

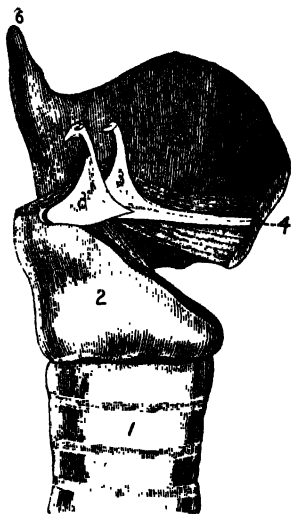


Fig. 2.--Larynx. 1, Section of Trachea; 2, Cricoid cartilage; 3, 3, Arytenoid cartilages; 4, Vocal Cords; 5, section of Thyroid cartilage; 6, left horn of Thyroid cartilage.

(3) and (4) **The Arytenoid** (pitcher-shaped) cartilages are attached at the back of the larynx to the broad part of the cricoid cartilage, connecting it with the thyroid. (Fig. 2.) They are so attached as to allow of movements of great freedom and rapidity, and are the most important of the cartilages because they serve as *points of attachment* for the *vocal cords*.

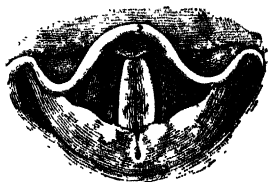
The shape of the glottis, the tension of the cords, and the consequent variety in pitch are chiefly dependent upon the action of these cartilages.

(5) **The Epiglottis** (cover cartilage) is a small ovated lid that falls back and closes up the mouth of the larynx during the act of swallowing. It also plays some part in the direction and character of vocal sound; when the tongue is depressed at the back, and this lid is partly closed, the effect upon tone is to render it duller and deeper. (See Fig. 8.)

## 2. Vocal Cords.

(1) **The True Vocal Cords** are two pearly-white ligaments surmounting corresponding triangular ledges of muscle. They stand in a horizontal position across the voice box, being attached at the back to the vocal processes of the arytenoid cartilages, at the front to the point of meeting of the two plates of the thyroid cartilage, and throughout their length to the plates of this same cartilage. (Fig. 2.) The expired air passes on but one side of each cord, the vibrating part being their thin edges. In the production of pure tone the cords stand but little more than a hair's breadth apart, while in aspirated tones they are separated to a distance proportionate to the amount of breath employed; in gentle respiration they are thrown moderately wide apart at the back forming a triangular opening, while in full and deep breathing they are thrown entirely back, forming an oval passage, as will be seen from the accompanying illustrations.

These changes are chiefly effected by the action of the arytenoid cartilages, while the tension necessary for the production of varying degrees of pitch, depends upon the vertical and forward movements of the thyroid cartilage. It is also interesting to note that the lighter the tone the thinner the vibrating part, and the more voluminous the tone the thicker the vibrating part of the cord. See accompanying figures 6 and 7.



**Fig. 3.** -- Position of the cords in tone production, taken from photograph of the organs by means of the laryngoscope. 1, 1, Vocal Cords; 2, 2, False Vocal Cords; 3, Epiglottis.

(2) The **False Vocal Cords**. — Above and nearly parallel with the True Vocal Cords are the **False** (or Superior) **Vocal Cords**. They are similar in shape and structure to the True Cords, except that there are no white vibrating ligaments. Their chief function is to assist in regulating the expenditure of breath and in stopping



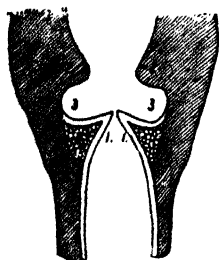
**Fig. 4.** — Position of cords in gentle breathing. 1, 1, Vocal Cords; 2, 2, False Cords; 3, Epiglottis; 4, Rings of Trachea

the passage while holding the breath so as to relieve the tension of the inspiratory muscles. Dr. C. W. Emerson in his excellent work on "Physical Culture," says, "When a perfectly healthy person has fully inhaled, the superior vocal cords close simultaneously with the relaxing of all the



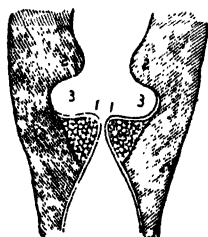
**Fig. 5.** — Position of cords in deep breathing. 1, 1, Vocal Cords; 2, 2, False Cords; 3, Epiglottis; 4, Rings of Trachea; 5, 5, Openings into the Bronchi.

muscles of inspiration and the contraction of all the muscles of expiration. These latter muscles drive the air upward, but it cannot escape easily from the lungs, because the superior vocal cords, by their contraction, have closed the glottis, and they must be driven apart by the air being forced up between them. While the breath is escaping with



**Fig. 6.**—Section of the larynx showing the position of the vocal cords in the production of clear, light tones.

1, 1, Vocal Cords; 2, 2, False Cords; 3, Pockets of the Larynx.



**Fig. 7.**—Showing position of the cords in full voluminous tones.

1, 1, Vocal Cords; 2, 2, False Cords; 3, Pockets of the Larynx.

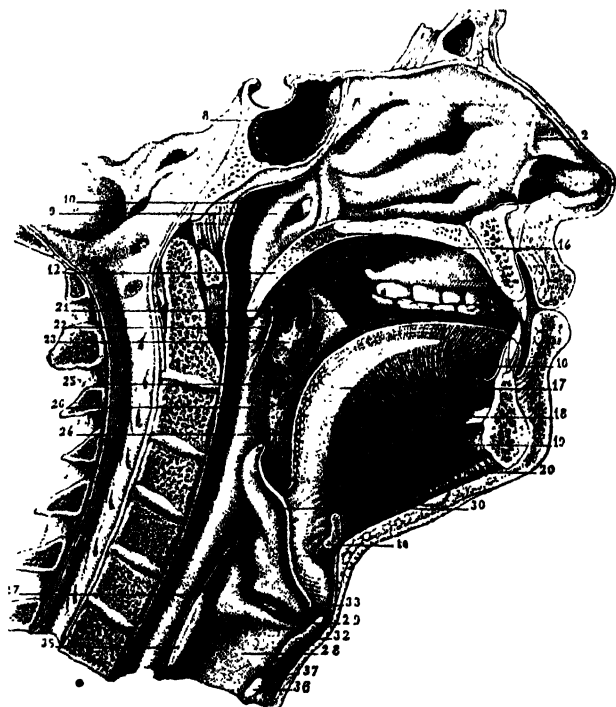
such difficulty, it will be driven into the apexes of the lungs." The spaces between the true and false cords are called the **Pockets**. These False Cords and Pockets are shown in cuts, 6, and 7.

It is not definitely known what part these Pockets play in vocalization, but it is supposed that **they** act as a protection to the true cords, retain moisture to lubricate them, afford room for their free vibration, and serve as resonators.

#### IV. THE PHARYNX.

The **Pharynx** is that portion of the throat between the larynx and the nasal cavities. It may be seen at the largest part when the mouth is well open, the tongue depressed, and the palate lifted. The upper part, sometimes called the **Vault**, or **Dome** of the pharynx, is one of the most important

cavities of resonance (see Fig. 8). A large and open pharynx is necessary to a full, smooth voice. When the muscles are contracted and the passage made rough, the tones are correspondingly disagreeable. This part of the vocal apparatus is the seat of that wasting disease called "**Clerical Sore-Throat,**" which is the result not so much of *excessive*, as of *misdirected*, effort in vocalization.



**Fig. 8.** — Vertical section of the mouth, left nostril, and pharynx. 2, Cartilage of Nose; 8, Cavity in the bone; 9, Posterior cavity of nostril; 10, Opening of the Eustachian tube; 12, Soft Palate, Uvula; 14, Hard Palate; 16, Tongue, forming the floor of the mouth; 17, Base of tongue; 18, 19, 20, Muscles; 21, 22, Folds between which (23) the tonsil lies; 24, Tongue, where it forms part of the Pharynx; 26, Pharynx, near Larynx; 28, Cavity of Larynx; 29, Vocal Cords; 30, Epiglottis; 32, Thyroid cartilage; 33, its upper border; 35, 36, Cricoid cartilage; 37, Membrane joining Cricoid and Thyroid cartilages.

## V. THE NASAL CAVITIES.

The **nasal cavities** constitute a very important part of the vocal apparatus. They are two irregularly constructed cavities separated by a bony partition, and having for their base the hard palate. There are three channels in each passage so arranged as to present as much surface as possible to the incoming air. All these parts are lined with a delicate mucous membrane, which has on its surface innumerable hair-like projections that point outward and arrest any particles of dust that might otherwise be carried into the lungs. (Fig. 8.)

The bones and cartilages of the nose are to the voice what the sounding board of a piano is to that instrument—they act as *resonators*, giving to tone *ring* and *character*.

When the delicate membrane that lines these cavities becomes diseased and fails to perform its functions, one of the first results is a change in the timbre of the voice. The smooth surfaces lose their resonating qualities and become deadened by growths which come of catarrh, that fearful enemy of the public speaker.

The nose is the *natural air passage* in *normal* breathing. There are four principal reasons why one should breathe through the nostrils : --

- (1) *The nose tempers the air.*
- (2) *It purifies or filters the air.*
- (3) *It keeps the passages open and renders them less susceptible to disease.*
- (4) *It prevents dryness of the mouth occasioned by inhaling dry air through the moist organs, and prevents certain diseases of the gums, teeth, and salivary glands, and other ills that mouth-breathers are heir to.*

## VI. THE MOUTH.

The only part of the **mouth** whose function is not generally understood by the student is the *palate*. The **hard**

**palate** forms the dome of the mouth and the base of the nasal cavities. It is a bony arch lined with mucous membrane and forms one of the *chief resonators* of the voice.

• The **soft palate** is attached to the posterior part of this arch and consists of a flexible muscular fold that hangs like a curtain between the mouth and the pharynx. The triangular, mobile muscle, pendant from the soft palate and terminating it, is called the **uvula**.

The soft palate is one of the most important *regulators* of the *shape* and *resonance* of tone, and consequently plays a leading part in vocalization. It acts as an *adjustable partition* by means of which, at will, the current of breath or voice may be sent either through the mouth or the nostrils or may be divided between the two organs, as is the case with many vocal elements. In the production of the vowel sounds the soft palate is thrown back toward the upper part of the pharynx, and the stream of tone is directed through the mouth, some letters requiring a very narrow and others a wide opening between the tongue and the palate. According to Brown and Behnke "the closure is modified for the different vowel sounds as follows: It is loosest for *ä*, tighter for *ā*, tighter again for *ō*, tighter still for *ōō*, tightest of all for *ē*. It must also be observed that the closure is never sufficiently tight to prevent the setting up of co-vibrations in the nasal cavities with those passing from the pharynx into the mouth."

In the production of nasal sounds, on the other hand, the stream of tone passes wholly through the nasal cavities, *m* requiring the lips closed, *n* the tongue pressed firmly against the front of the hard palate, and *ng* a strong contact of the soft palate with the back of the tongue.

It is interesting to note the action of the soft palate in the production of different degrees of pitch. The higher the pitch of the tone the more elevated the palate, until in the highest notes of the Falsetto it is tensely arched against



the upper part of the pharynx, and the uvula is so contracted as to be scarcely distinguishable from the outline of the soft palate. /

## SECTION II.—MUSCLES.

It is entirely beyond the scope of this work to enter into a study of all the muscles that assist in voice production. It will be sufficient to notice only the most important of those which are concerned in respiration.

### I. THE DIAPHRAGM.

The **Diaphragm** is a strong, muscular partition which separates the chest from the abdomen. It stands like a vaulted arch in the cavity of the chest, the front edge being higher than the back so that, in contracting, the center of the arch takes a *forward* as well as a *downward* direction. As the diaphragm contracts the arch approximates a plane, pushing downward and forward the abdominal viscera, and elongating the cavity of the chest vertically. Its outer rim, attached, as it is, to the lower ribs is held firmly to its place by the intercostal muscles, or is made more tense by their action, as is the case in lower costal breathing. The chief function, then, of the diaphragm is its *contraction and consequent approximation to a plane*, and its *elasticity when relaxed in expiration* (see Fig. 9).

### II. THE ABDOMINAL MUSCLES.

The **Abdominal Muscles** constitute the flexible wall that bounds the anterior portion of the abdomen. They are attached above to the lower ribs and assist in drawing them down to diminish the cavity of the chest. But their *chief function* is to *drive back* the viscera and diaphragm into the cavity of the chest, and in this way to expel the air with more vigor than can possibly be attained by the elasticity of the diaphragm alone. These muscles are *indispensable* in

forced expiration and in sustained notes of song or speech. In ordinary tranquil breathing the abdominal muscles, although in motion, are not actively exerted, *the movement being chiefly the result of the action of the diaphragm.* They are active only in *forced expiration*, and become the involuntary means of strong vocal effects; it is therefore of the utmost importance to the public speaker that they be made strong by exercise (see Fig. 9).

### III. THE INTERCOSTAL MUSCLES.

The chief muscles of the chest are the **Outer** and **Inner Intercostal** muscles. There are eleven on each side. They are attached severally to the lower edge of each rib, and to the upper edge of the next below. The upper ribs are held to their place by muscles attached to the clavicle and shoulders. The fibres of the **Outer Intercostal** muscles extend downward and forward. In contracting, each muscle moves freely and with a strong leverage on the rib below it. The lower ribs being longer than the upper, move more freely and through a greater arc, and as they approximate a horizontal position the cavity of the chest is enlarged proportionately in all directions.

The fibres of the **Inner Intercostal** muscles, on the other hand, run almost at right angles with those of the outer muscles, and serve, in **forced expiration only**, to draw the ribs downward to the position of repose, to which their own weight and the elasticity of the outer muscles would ordinarily bring them.

### IV. THE CHEST MUSCLES.

There are, moreover, muscles yet higher on the trunk which act upon the collar-bone and enlarge the cavity of the chest vertically. This, however, is a reserve, rather than a usual, act of breathing, and is used in very full inspirations or when the lower extremities of the lungs are affected by disease. It is the function of these muscles to help to sustain the chest in a vigorous, healthful position.

## SECTION III.—HEALTH OF THE VOCAL ORGANS.

Before giving any exercises for strengthening the organs of respiration, a few words in regard to the health of the vocal organs may not be unwelcome to the student.

The diseases of the vocal organs are not always the result of colds and sore throat. It is believed that more trouble comes from *general* than from *local* disturbances. *Sickness of any kind tends to weaken the voice*, and nothing more surely than a disordered digestion. In fact, colds are sometimes the result of a surfeit or indiscretion in diet.

It is not our province to prescribe food for the speaker or singer; it is sufficient to say that *wholesome food* should be taken in *moderate quantities* and at *regular intervals*.

*Regular habits in eating, sleeping, bathing, and exercise are most essential to vigor of mind and body.* Physical exercise should be vigorous without being violent. **That exercise is the best, in which the mind is not conscious of it**, and in which there must be strife for some other point than exercise—a game of some kind which keeps the mind intent on winning, and not on the exercise necessary to health. We would recommend, as some of the most beneficial, rowing, fencing, sparring, tennis, the bicycle, and, what is more accessible but less exhilarating, Indian clubs, dumb bells, chest weights, and other appliances common to the ordinary gymnasium. After such exercises, and indeed at all times, exposure to drafts should be carefully avoided and the body allowed to assume its normal state by degrees.

It may be well to caution the speaker against using the voice too soon after a full meal, and in a cold room, or in the open air in raw, cold weather. He should wear the clothing loose enough for the muscles of respiration to have full and free play. Herbert Spencer speaking of the subject of physical education and its results, says, "*The first requisite to*

*success in life is to be a good animal; and to be a nation of good animals is the first condition to national prosperity.* Hence it is becoming of especial importance that the training of students should be so carried on, as not only to fit them mentally for the struggle before them, but also to make them physically fit to bear its excessive wear and tear. Surely none needs telling that a good digestion, a bounding pulse, and high spirits are elements of happiness which no external advantages can outbalance. Chronic bodily disorder casts a gloom over the brightest prospects; while the vivacity of strong health gilds even misfortune."

What Spencer has said will apply especially to him who would possess that most wonderful of instruments, a good voice, for we must conclude that **judicious exercise is necessary to vocal power**, because **health gives vocal power and exercise is necessary to health**.

### CHAPTER III.—RESPIRATION.

**Respiration** is the process of drawing in and expelling the air, primarily to sustain life and incidentally for the purpose of speech. In impassioned utterance, and indeed, in all animated discourse, there is more breath used than is necessary to sustain life in repose.

• There are two acts that constitute respiration, (1) **Inspiration** and (2) **Expiration**.

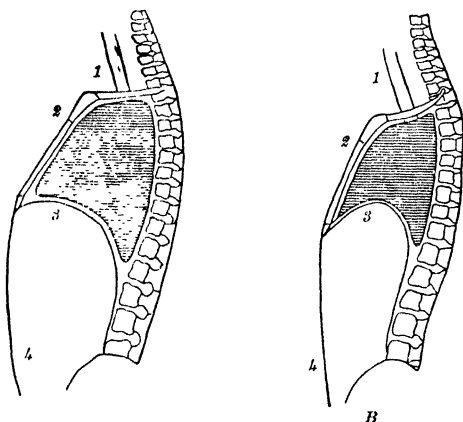
#### SECTION I.—INSPIRATION AND EXPIRATION.

**I. Inspiration is an active process.** The lungs partially distended, and situated, as they are, in an air-tight chest, are very elastic; equally so whether expanded or contracted beyond their normal position. It requires as much effort to expel, as to inhale, more than the usual amount of air.

In a full inspiration the **physiological process** of the respiratory organs is as follows :—

- (1) *The diaphragm contracts and therefore sinks.*
- (2) *The front wall of the abdomen pushes forward.*

These two acts, the second the result of the first, lower the floor of the chest and prolong its vertical diameter.



**Fig. 9.**—Sections of the body, showing *A*, Inspiration; *B*, Expiration; 1. Trachea; 2. Sternum; 3. Diaphragm; 4. Abdominal walls.

(3) *The ribs and sternum move outward and upward* by the action of the outer intercostal muscles. This enlarges the chest laterally.

(4) *The upper part of the chest is expanded laterally and vertically* by the action of the upper intercostal and pectoral muscles.

As these acts of inspiration progress, the air rushes in to equalize the pressure and expand the lungs against the retreating walls of the chest. (Fig. 9, *A*.) • •

**II. Expiration** is either active or passive. It is active when the expiratory muscles contract so quickly as to

outrun, as it were, the elastic relaxation of the inspiratory muscles. The expiratory muscles are brought into more intense action in speech and song where there is need of positive jets, or a steady, energetic flow, of breath. This form of expiration brings into play muscles that complement those of inspiration, and act in an opposite direction.

The **physiological process** of active expiration may be noted briefly as follows :—

(1) *The diaphragm relaxes and therefore rises.* This movement is always passive.

(2) *The front wall of the abdomen is suddenly drawn in,* the viscera forced against the diaphragm and the latter against the lungs.

(3) *The ribs and sternum are drawn down and in* by the inner-intercostal muscles. This diminishes the circumference of the lower part of the chest. ●

(4) *The upper part of the chest is drawn down and in* by the action of the thoracic and pectoral muscles. (Fig. 9, B.)

The expiratory muscles are brought most strongly into action in coughing and sneezing: less strongly in sobbing and sighing.

In **passive expiration** the air is sent forth by a gentle action of the expiratory muscles and the elastic reaction of the inspiratory muscles and tissues of the lungs themselves. This is the form of expiration used in ordinary tranquil breathing.

## SECTION II.—METHODS OF BREATHING.

There are **three methods or types of breathing** any one of which may be used principally but which taken by itself must be considered partial only. These types are not wholly independent, but may overlap or extend one into another. In a full inspiration the three types are used.

They are as follows : —

### I. CLAVICULAR BREATHING.

**Clavicular** (collar-bone) breathing, although it is scarcely ever used without being extended into the costal type, is carried on by lifting and lowering the collar-bone and the shoulders, thus expanding and contracting the chest at its smallest part. The ribs at this point are shortest, and instead of floating as do the lower ribs, they are attached both to the spine and the breast-bone and cannot by any possibility move with great freedom. This method is the **most fatiguing** of all because of the effort necessary to lift the bony structure of the trunk, together with the shoulders and arms. It is easy to see that in voice production it would be difficult to sustain this weight and supply the air steadily. It is sometimes employed in the representation of *exhaustion or fatigue* when this condition is to be personated.

In case the lower parts of the lungs become disabled, this is the **reserve power** that may then be called into action ; but for the purpose of vocalization in song or speech the results are far from satisfactory.

It is our deliberate judgment that many of the *throat diseases* with which speakers are troubled are due to a wrong method of breathing.

### II. COSTAL BREATHING.

**Costal** (rib) breathing is produced by the action of the outer and inner intercostal muscles. In its most distinct form it is usually accompanied by a slight action of the diaphragm. The ribs, being suspended, are easily acted upon by the muscles, and float freely outward and upward ; the air is thus caught into the largest part of the chest without difficulty. This is a more desirable method than the clavicular, but, for the purposes of speech, it does not

reach its full strength until it is accompanied by the third form.

### III. ABDOMINAL BREATHING.

In this distinctive method the muscles which do the work are the **diaphragm and the front wall of the abdomen**. They act upon the lungs and upon each other alternately. The deeper the diaphragm sinks, the further the abdomen is protruded, the more the lungs are expanded downward, and the stronger is the reaction of all those organs in expiration.

This method which should extend into, and join with, the costal method, is the **one most strongly recommended, because it is the least fatiguing**. There is no waste energy. The powder is behind the ball and not around it. The projectile force is applied farthest from the muzzle of the gun. Furthermore, these parts are the most flexible. They are suspended, and can be swung without being lifted, and it follows that the speaker is better able to husband his strength, and discourse more easily to himself and with more comfort to his audience.

We quote from Lennox Browne and Emil Behnke to sustain our position: "**The criterion of correct inspiration is an increase of size of the abdomen and of the lower part of the chest; whoever draws in the abdomen and raises the upper part of the chest breathes wrongly.**"

### SECTION III.—BREATHING EXERCISES.

There are many excellent breathing exercises for the development of particular organs or muscles, but it is difficult to give one exercise without including good points of many others. However, for the sake of convenience, we have grouped some of the most practical of these as follows:—



- |                                |   |            |  |            |                |          |        |                  |    |                             |
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| 1. For Development of Organs,  | { <table border="0"> <tr> <td data-bbox="559 203 580 235">1.</td> <td data-bbox="580 167 905 266">           {           <table border="0"> <tr> <td data-bbox="600 167 621 199">The Lungs.</td> </tr> <tr> <td data-bbox="600 199 621 230">Bronchi.</td> </tr> <tr> <td data-bbox="600 230 621 261">Trachea.</td> </tr> </table> </td> </tr> <tr> <td data-bbox="559 290 580 321">2.</td> <td data-bbox="580 290 905 321">Vocal Ligaments.</td> </tr> <tr> <td data-bbox="559 321 580 352">3.</td> <td data-bbox="580 321 905 352">Pharynx and Nasal Cavities.</td> </tr> </table> | 1.         | { <table border="0"> <tr> <td data-bbox="600 167 621 199">The Lungs.</td> </tr> <tr> <td data-bbox="600 199 621 230">Bronchi.</td> </tr> <tr> <td data-bbox="600 230 621 261">Trachea.</td> </tr> </table> | The Lungs. | Bronchi.       | Trachea. | 2.     | Vocal Ligaments. | 3. | Pharynx and Nasal Cavities. |
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| Trachea.                       |   |            |  |            |                |          |        |                  |    |                             |
| 2.                             | Vocal Ligaments.  |            |  |            |                |          |        |                  |    |                             |
| 3.                             | Pharynx and Nasal Cavities.   |            |  |            |                |          |        |                  |    |                             |
| 2. For Development of Muscles, | { <table border="0"> <tr> <td data-bbox="559 399 580 431">2.</td> <td data-bbox="580 399 905 431">Diaphragmatic.</td> </tr> <tr> <td data-bbox="559 431 580 462">3.</td> <td data-bbox="580 431 905 462">Costal.</td> </tr> <tr> <td data-bbox="559 462 580 493">4.</td> <td data-bbox="580 462 905 493">Chest.</td> </tr> </table>   | 2.         | Diaphragmatic.   | 3.         | Costal.        | 4.       | Chest. |                  |    |                             |
| 2.                             | Diaphragmatic.  |            |  |            |                |          |        |                  |    |                             |
| 3.                             | Costal.   |            |  |            |                |          |        |                  |    |                             |
| 4.                             | Chest.  |            |  |            |                |          |        |                  |    |                             |
| 3. For Economy of Breath,      | { <table border="0"> <tr> <td data-bbox="559 517 580 548">1.</td> <td data-bbox="580 517 905 548">In Inspiration.</td> </tr> <tr> <td data-bbox="559 580 580 611">2.</td> <td data-bbox="580 580 905 611">In Expiration.</td> </tr> </table>  | 1.         | In Inspiration.  | 2.         | In Expiration. |          |        |                  |    |                             |
| 1.                             | In Inspiration.   |            |  |            |                |          |        |                  |    |                             |
| 2.                             | In Expiration.  |            |  |            |                |          |        |                  |    |                             |

## I. DEVELOPMENT OF ORGANS.

### 1. *Exercises for the Lungs, Bronchi, and Trachea.*

- ✓ (1) Inhale slowly through the nose until the lungs are full; then exhale as slowly on the sound of — **h** —. Let each act occupy from three to eight seconds.
- ✓ (2) Inflate the lungs as before and expel all the breath in about one second with the whispered sound of — **häh** —.
- ✓ (3) Inhale until the lungs are full, close the glottis and hold the breath 5 — 10 — 15 or 20 seconds while the heat of the body expands the air; then exhale quickly but easily on the sound of — **haw** —.
- (4) Stand erect, fully inflate the lungs, close the glottis and with a free action of the wrists strike the chest ten times with the points of the fingers; then exhale with a prolonged sighing sound. Repeat the exercise, striking with the palms and gradually increasing the force of the strokes.
- ✓ (5) Inhale and retain the breath while striking forward vigorously with the fist as follows: — right arm four times, left arm four times, alternately four times, and simultaneously four times; exhale quietly.

(6) Place the arms akimbo, inhale and sustain the breath while bending the body to the right four times, to the left four times, then alternately four times; exhale. In like manner, bend forward four times, backward four times; then alternately four times.

(7) Inhale a moderate breath, close the glottis by the contracting action of the superior (false) vocal ligaments, project the breath for a moment, and then relax the ligaments, throwing open the glottis during the full exhalation.

(8) Inhale slowly to the full capacity of the lungs, open wide the mouth and larynx and expel the breath all at once. Relieve any unpleasant effects of this exercise by giving some of the tonic sounds vocally several times.

In none of the above exercises should the student practice to the point of **dizziness**. The time given to each exercise must be regulated by the strength of the student.

### 2. Exercises for the Vocal Ligaments.

(1) "Take the breath through the nostrils, retain the air a little while, put the lips in a smiling position and exhale the air as slowly as possible, producing with the vocal ligaments the sharpest possible whisper of the vowel — *ā* — (as in *day*)."<sup>1</sup> [From Leo Kofler's "Art of Breathing." ] Give the same with — *ä* — (as in *arm*) and — *ē* — (as in *me*).

(2) Repeat the above exercise emitting the stream of air in little jets by the alternate opening and closing of the glottis.

### 3. Exercises for the Pharynx, and Nasal Cavities.

(1) After a full inspiration exhale as slowly as possible through the nostrils with a sharp aspirated sound. The column of air should be projected through the pharynx and into the nasal cavities. Let the expiration be from ten to thirty seconds.

<sup>1</sup> E. S. Werner, Publisher, New York.

(2) Repeat the above exercise dropping the jaw about an inch, and gradually closing the mouth during the progress of the sound without changing the direction of the column of air.

## II. DEVELOPMENT OF MUSCLES.

### 1. *Exercises for the Abdominal Muscles.*

(1) *Inhale slowly and give abdominal impulses in abrupt partially vocalized coughs of ŭh.*

(2) Vocalize ŭh five times, aspirate it five times, then vocalize and aspirate it alternately five times with short vigorous abdominal impulses; relax the abdominal muscles after each stroke. Repeat this exercise beginning slowly and increasing the movement to the greatest possible rapidity.

(3) With a slight occlusive cough of ŭh sound each of the syllables hā, hē, hī, hō, hū, hoi, hou, thus ŭh-hā, ŭh-hē, ŭh-hī, ŭh-hō, ŭh-hū, ŭh-hoi, ŭh-hou.

(4) Close the lips, take a full breath and force it through the nostrils in short, expulsive jets in rapid succession with abdominal impulses. This is the suppressed or aspirated laugh.

(5) Laugh out each of the vowels ă — ě — ĭ — ō — ů, beginning slowly and accelerating the movement of abdominal and glottal strokes.

(6) After a full, deep inspiration exhale vigorously with the prolonged sound of — s — .

(7) Give abdominal impulses at regular intervals on the accented syllables of any metrical selection e.g. "Hear the loud alarum bells: Brazen bells:" Do the same at irregular intervals using any impassioned prose selection.

(8) "Take a full breath correctly, retain it a few seconds, press the lips very tightly and force a small blast of air through them; retain the breath again; and give another expulsion of air through the small opening as before; and

so on as many times as can be comfortably executed in one breath." Leo Kofler calls this "*The healthful lung-sweeper*" and it is one of the best of his many excellent breathing exercises. It is frequently referred to as a restful conclusion to other stronger exercises. It is also refreshing after fatigue from singing, speaking, running or other physical exercises.

### 2. *Exercises for the Diaphragm.*

(1) "Take the breath through the smallest possible opening of the lips very gradually, little by little, in one slow, continuous, thin flow of air. Retain it a couple of seconds then expel it all at once through the mouth and immediately do the preceding exercise (8) to quiet the lungs." — *Leo Kofler*.

(2) Exhale as much breath as possible, place the organs in the position for the sound of *f* and inhale with vigorous diaphragmatic impulses until the lungs are filled. Exhale gradually.

### 3. *Exercises for the Intercostal Muscles.*

(1) Take a full breath distending the ribs laterally as far as possible and then expel the breath slowly contracting the sides as much as possible. This movement may be measured by passing a tape line around the body over the floating ribs.

(2) Place the hands on the ribs close under the arm-pits, inhale against the pressure of the hands, and force out the breath by a strong inward pressure of the hands.

### 4. *Exercises for the Chest Muscles and Cartilages.*

(1) Lean a little forward, extend the arms above the head, take a full breath, bend the body a little backward, draw back the arms until the hands rest upon the chest and ~~expel~~ the air between the compressed lips.

(2) Inflate the lungs, retain the breath while moving the shoulders first forward, then upward, then backward, and downward; exhale.

## III. ECONOMY OF BREATH.

1. *Exercises in Inspiration for Quick Supply of Breath.*

✍ (1) Inhale inaudibly through the mouth as quickly as possible; exhale gently.

✍ (2) "Take the breath as quickly as possible through the nostrils with mouth closed. Do this several times in succession." — *Koffler*.

✍ (3) "Take breath as quickly as possible through the nostrils with the mouth open, but let no breath enter through the mouth." — *Koffler*.

(4) Count from one to ten, inhaling after each count only breath enough for the utterance of the next count.

(5) Count by threes, fives, tens, fifteens, and twenties, inhaling after each group. The first three groups of this exercise are especially recommended, because the intervals for breath-taking are about as they occur in ordinary speaking.

2. *Exercises in Expiration for Economical Expenditure of Breath.*

✍ (1) Inhale to the full capacity of the lungs and count in a whisper as far as possible in one breath.

✍ (2) Inhale and read aloud in one breath as much as possible of the following sentence:

"There is one thing, and one thing only, which defies all mutation, — that which existed before the world, and will survive the fabric of the world itself: I mean justice, — that justice which, emanating from the Divinity, has a place in the breast of every one of us, given us for our guide with regard to ourselves and with regard to others, and which will stand, after this globe is burned to ashes, our advocate or accuser before the great Judge." — *Burke*.

It must be understood that the last two exercises (1 and 2) are only for the economical expenditure of breath. *The habit of taking short, quick, inaudible inspirations at frequent rhetorical intervals should be cultivated, as the lungs should be*

*supplied in this way rather than by less frequent and more copious indraughts of air.*

## CHAPTER IV.\*—CULTIVATION OF THE VOICE.

As the instrument must be put in tune before the musician, however skillful, can make it give forth "excellent music," so the human voice, that most wonderful of instruments, must be attuned to the will of the speaker or singer that it may respond to every shade of emotion. A good musician cannot make good music with a poor instrument, neither can a learned speaker reach the best effects through the medium of a poor voice. On the other hand an unskillful musician cannot make good music even with the violin of a Paganini or the piano of a Rubinstein; so nature may have given the speaker a remarkably good voice, which he may not have injured by misuse, but he may not have the skill to use it to the best advantage. We must **practice Vocal Culture** to *correct imperfections*, to *develop* that which is good in the voice, and to *acquire skill* in the *right use* of it.

**Voice production** is a very delicate, but no less positive, *physical exercise* depending upon the action of ~~the vocal and respiratory muscles~~. These muscles are subject to the will, and are as capable of development by systematic and correct exercise as any other muscles of the body. Then we must be guided by the same laws in Vocal Culture that we have long since recognized and followed in Physical Culture.

### SECTION I. — PURPOSE.

The purpose of Vocal Culture is to develop Purity, Strength, Compass, Flexibility, and Sustaining Power. A voice well developed and cultivated in these five directions is capable of responding to every requirement in expression.

I. PURITY: *Purity and richness of tone depend upon the economy of breath, the free vibration of the vocal cords, and the healthfulness and freedom of the resonant cavities.* We should speak with the expenditure of as little unvocalized breath as possible. Frequently the resonant cavities become clogged by disease or diminished by disuse: any practice that will clear and enlarge these cavities will give clearness of reflection. A pure quality of voice is not only agreeable to the ear of the listener, but it enables the speaker to be heard in a large room without much expenditure of power.

II. STRENGTH: *Strength of voice depends upon the breadth of vibrations and the power of projection.* With purity of tone there must be sufficient power or force with which the tones may be sent forth, and strength of the vibrative function to sustain whatever degree of propelling power the occasion may require.

III. COMPASS: *Compass or range of voice is dependent upon the elasticity of the vocal ligaments and the expanding and contracting power of the resonant cavities.*

IV. FLEXIBILITY: Associated with Compass and dependent upon the same conditions is the *power to vary or inflect the voice so as to utilize this range and give variety and beauty to speech.*

V. SUSTAINING POWER: This important requisite of a good voice *enables one to continue and, it may be, attenuate a tone until its full value is brought out,* and also to sustain whatever vigor and strength the expression may demand. Sustaining Power depends upon the correct management of the breath, and the strength and right use of the vocal muscles.

#### SECTION II.--GENERAL SUGGESTIONS.

**A good method of voice production is of first importance:** this acquired, all other things being equal, a good voice and the easy use of it will be the inevitable result.

**All Vocal Culture depends primarily upon correct breathing.** If the breathing is correct any vocalization may be a voice culture; if it is wrong, the use of the voice to any extent is an injury. Let us remember that the human voice is like a plant; we must cultivate it and let it grow. Too much cultivation will injure a plant. It must have time to grow. So with the voice; *too much exercise, even by correct methods, without time for rest and growth is an injury rather than a help.* We quote from the fly-leaf of an author's presentation of "How to Get Strong, and How to Stay So," by William Blaikie, the lawyer-athlete of New York: "**Exercise daily and vigorously, but never violently, and always stop when you are tired.**" This is as applicable to Vocal Culture as to any other muscle culture. Fatigue implies destruction of life: stop and rest, or change the exercise whenever the vocal muscles are tired.

Touch the extremes of high, low, loud or harsh but seldom; cultivate these rather by practice on the lesser degrees that lie next to them. Never strain to reach a degree of intensity beyond your vocal strength. A strong voice is simply an evidence of the strength of the voice-producing power.

There is a feature of vocal exercise too often overlooked by both teacher and student which we may term **Mento-Vocal Culture**; this consists in giving each exercise under the mental condition implied by the sounds and words used. The exercises herein prescribed are made up of the elements of vocal expression. It will be seen in subsequent chapters that the various degrees, shadings and combinations of these elements are expressive of corresponding degrees, shadings and combinations of sentiments and emotions. The brain controls the vital functions of all the muscles of the body; therefore we should think the thought and feel the emotion embodied in the elements of any given vocal exercise; at the same time use a controlling will-power in the right use of the muscles



involved, and correct voice production will soon become habitual. This habit, once gained, is easily retained by practice, and with practice one may acquire a capital of vocal vitality the interest of which will be sufficient for any speech he may be called upon to make. *A speaker who produces tones wrongly, or fails to replenish his vocal powers, draws upon his stock of vitality each time he speaks, and his ultimate breaking down is only a question of time.* It is a principle of Political Economy no less true of Vocal Economy, that it is better to make capital produce one's living than to consume capital for the necessities or luxuries of life.

### SECTION III.—VOCAL EXERCISES.

Particular exercises in the five principal directions in which the human voice may be cultivated as explained in Section I, will be given in succeeding chapters when the Elements involved are considered. But as a preparatory drill for evenness of vibration of vocal cords, the development of vocal cavities, the cultivation of reinforcing vibrations, and the economy of breath, we here give some exercises in the phonetic sounds.

In the following exercises the student should observe this order: name the letter, give the phonetic sound of that letter, and pronounce the illustrative word; then with vigorous abdominal impulses give the phonetic sound five times the last time repeating the illustrative word e.g. *a—ā—arm; ā—ā—ā—ā—arm. g—g—gun; g—g—g—g—gun. c—k—can; c—c—c—c—can.* Then give the three sounds in each line below in sets five times each. e.g., *oi—i—ou; or b—d—g.*

#### I. FOR EVENNESS OF VIBRATION OF VOCAL CORDS:

**Tonics** e as in *me*, a as in *ale*, a as in *air*;  
**or vowels** a " " *arm*, a " " *all*, o " " *old*;  
 (p. 44). e " " *eve*, o " " *do*, a " " *arm*;

i as in ill, e as in end, a as in at;  
 u " " use, u " " pull, o " " son;  
 oi " " oil, i " " isle, ow " " owl.

## II. FOR ENLARGEMENT OF THE TRACHEA, LARYNX AND PHARYNX :

### Subtonics

(p. 44).

b as in bob, d as in did, g as in go.

Force the air strongly into these cavities making an audible vibration of the vocal cords while the cavities are filling.

## III. FOR DEVELOPMENT OF THE NASAL CAVITIES :

**Subtonics.** m as in mum, n as in no, ng as in sing.

This exercise may be further intensified by pressing the nose between the thumb and finger and closing the nostrils while giving the phonetic sounds.

## IV. FOR RE-INFORCING VIBRATIONS :

**Subtonics.** v as in vivid, z as in zone, zh as in azure;  
 w " " wild, y " " yet, th " " then;  
 j " " judge, l " " lull, r " " roar.

## V. FOR ECONOMY OF BREATH :

**Atonics** k as in kick, h as in has, f as in fife;  
 (p. 44). p " " pope, t " " tut, s " " sauce;  
 th " " thin, ch " " church, sh " " shun.

As there is no vibration of the vocal cords and a consequent opening of the cavities of the larynx in the utterance of the atonics, the tendency is to allow too much air to escape in the attempt to make these sounds audible. This exhausts the breath, and generally produces hoarseness. The student should practice these sounds with all possible economy of breath.

## CHAPTER V. — PRONUNCIATION.

**Pronunciation is the utterance in a single impulse of the elements that constitute a word;** it is the process of tripping easily from one sound to another until the combination of letters becomes a complete whole.

## I. IMPORTANCE OF GOOD PRONUNCIATION.

Of the importance of good pronunciation little need be said. Every one has felt how much more agreeable it is to listen to one who speaks distinctly than to listen to one who mumbles. There is a physical advantage in good enunciation because it requires more breath to mumble than to speak distinctly, and a waste of breath is a waste of vitality. In distinct pronunciation the organs of articulation are held firmly together until each element has had its due time, then they are quickly changed into position for the next element. In mumbling the elements are allowed to slip out carelessly and breath is wasted at the joints or articulations of sound.

## II. ADVANTAGE TO THE LISTENER.

Then there is an advantage both physical and mental to the listener. If the utterance be indistinct he must strain his attention simply to understand the words, to say nothing of the nervous energy necessary in considering the theme presented. The brain should be relieved of the former task by distinctness of utterance, and be left free to devote itself to the thought. It is easy to see that an audience after a time will grow weary of this strain of attention and become listless and restless. This of course acts unfavorably upon the speaker and cannot but prove dispiriting to him. What is true of the public or professional man is equally true of

the conversationist or the man of business. Good pronunciation, wherever found, in whatever vocation, is *prima facie* evidence of culture and refinement.

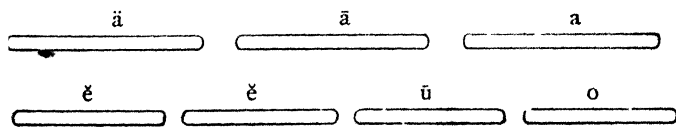
• Incorrect pronunciation is largely the result of improper home training. The child of educated parentage has less to unlearn in spoken English when he comes into the schools than the child of the illiterate. Both are natural in their pronunciation, but the one is refined and the other crude. *To pronounce well one must hear good pronunciation. It must become a habit, a second nature, and so easy as to avoid the suspicion that any particular attention is being paid to it.*

People of the highest social and intellectual culture establish usage, which in turn establishes pronunciation. A standard dictionary is but the record of that usage, and the pronunciation of the masses should accord therewith.

#### SECTION I.—ENGLISH SOUNDS.

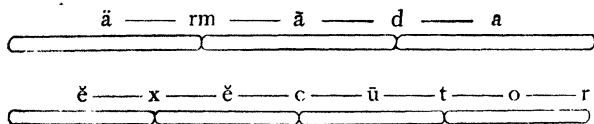
Richard Grant White says, with reference to the origin of articulate speech, that “man first uttered formless vowel sounds, as now in early infancy and idiocy, that prolonged infancy of the mind, he utters only such sounds. Those vowel sounds were in the course of time interrupted, modified, and supported by consonants, without which vowels cannot be put to much intelligent use. Vocal utterance thus made articulate, had of course differences; and those differences came naturally and inevitably to be associated with things, with feelings and with thoughts.”

Each vowel utterance, when unaccompanied by one or more consonants, is an unbroken stream from beginning to end and may be illustrated as follows :—



## PRACTICAL ELOCUTION.

When uttered as above they convey no particular intelligence, but when they are linked together by consonants, and the stream of vowel tone is interrupted at intervals we have articulate speech thus :—



These sections and joints of speech are called **phonetic elements**. The number of these distinct elements has been variously estimated at from forty to forty-seven. The more minutely they are analyzed the more numerous they will appear, but for all practical purposes the number may be placed at **forty-three**.

The elements of the language as to their phonetic sound are divided into three classes : *Tonic*, *Subtonic*, and *Atonic*.

### I. TONICS.

The Tonics are clear, open, unobstructed tones. All vowels and diphthongs belong to this class. e. g., **a, e, o, æ, oi**, etc.

### II. SUBTONICS.

The Subtonics are undertones or modified tones. The voice instead of being allowed to pass freely through an open mouth as in the tonics, is modified by the articulating organs. All consonants that have tone are subtonic. e. g., **b, l, m, ng, th** (then), etc.

### III. ATONICS.

The Atonics are sounds without tone ; breathings interrupted or modified by the articulating organs.

The vocal cords are active in the production of tonics and subtonics but are separated and passive in the production of atonics. e. g., **f, h, k, s, sh**, etc.

It is believed that all purely English sounds are represented in the appended table :—

## IV. TABLE OF ENGLISH SOUNDS.

TONICS.	SUBTONICS.	ATONICS.
ā as in <i>ale</i> .	b as in <i>bob</i> .	f as in <i>fff</i> .
ä " <i>arm</i> .	d " <i>did</i> .	h " <i>has</i> .
a " <i>all</i> .	g " <i>gag</i> .	k " <i>kick</i> .
a " <i>air</i> .	j " <i>judge</i> .	p " <i>pepe</i> .
a " <i>ask</i> .	l " <i>lull</i> .	s " <i>sauce</i> .
ă " <i>at</i> .	m " <i>mum</i> .	t " <i>tut</i> .
ē " <i>eve</i> .	n " <i>nun</i> .	sh " <i>shun</i> .
ē " <i>end</i> .	r " <i>roar</i> .	ch " <i>church</i> .
e " <i>err</i> .	v " <i>vivid</i> .	th " <i>thin</i> .
ī " <i>isle</i> .	w " <i>would</i> .	wh " <i>when</i> .
ī " <i>ill</i> .	y " <i>yet</i> .	
ō " <i>old</i> .	z " <i>zone</i> .	
o " <i>do</i> .	ng " <i>sing</i> .	
o " <i>son</i> .	th " <i>then</i> .	
ū " <i>use</i> .	z (zh) " <i>azure</i> .	
u " <i>pull</i> .		
oi " <i>oil</i> .		
ou " <i>owl</i> .		

It will be observed that we have used only such diacritical marks as are common to Webster and Worcester, since lexicographers have not agreed upon a common system. They are the macron (—), used to indicate the long sounds of the vowels as ā, ē, ī, ō, ū, and the hard sound of ġ (ġun); the breve (˘) to indicate the short vowels ä, ě, ĭ, ŏ, ŭ; the diaeresis (¨) to indicate the Italian a, thus ä; the semi-diaeresis (·) to indicate the soft sound of ġ (gem); the horizontal bar to indicate the k-sound of c, thus -c, and the subtonic th thus th.

## SECTION II.—INTRINSIC TIME-VALUE OF SOUNDS.

The elements of the language as to their intrinsic time value are either *stopt* or *continuant*.

**Stopt** sounds are such as cannot be held profitably to any considerable extent. Examples **k, p, t, s**, etc.

**Continuant** sounds are such as can be prolonged to advantage. Examples **l, m, r, v**, etc.

## I. TABLE OF ENGLISH QUANTITIES.

STOPT SOUNDS.		CONTINUANT SOUNDS.	
VOWELS.	CONSONANTS.	VOWELS.	CONSONANTS.
<b>a</b> as in <i>at</i> .	<b>b</b> as in <i>bob</i> .	<b>a</b> as in <i>alc</i> .	<b>l</b> as in <i>lull</i> .
<b>a</b> " <i>ask</i> .	<b>d</b> " <i>did</i> .	<b>a</b> " <i>arm</i> .	<b>m</b> " <i>me</i> .
<b>e</b> " <i>met</i> .	<b>g</b> " <i>gag</i> .	<b>a</b> " <i>all</i> .	<b>n</b> " <i>nun</i> .
<b>i</b> " <i>it</i> .	<b>f</b> " <i>fif</i> .	<b>a</b> " <i>atr</i> .	<b>r</b> " <i>roe</i> .
<b>o</b> " <i>son</i> .	<b>h</b> " <i>hat</i> .	<b>e</b> " <i>eve</i> .	<b>v</b> " <i>vie</i> .
<b>u</b> " <i>put</i> .	<b>j</b> " <i>jig</i> .	<b>e</b> " <i>err</i> .	<b>w</b> " <i>woc</i> .
	<b>k</b> " <i>kick</i> .	<b>i</b> " <i>isle</i> .	<b>y</b> " <i>yet</i> .
	<b>p</b> " <i>pop</i> .	<b>o</b> " <i>old</i> .	<b>z</b> " <i>zone</i> .
	<b>s</b> " <i>sat</i> .	<b>oo</b> " <i>ooze</i> .	<b>th</b> " <i>then</i> .
	<b>t</b> " <i>tat</i> .	<b>u</b> " <i>use</i> .	<b>ng</b> " <i>sing</i> .
	<b>th</b> " <i>thin</i> .	<b>oi</b> " <i>oil</i> .	<b>zh</b> " <i>azure</i> .
	<b>ch</b> " <i>chat</i> .	<b>ou</b> " <i>our</i> .	
	<b>sh</b> " <i>shun</i> .		
	<b>wh</b> " <i>when</i> .		

The requisites of correct pronunciation are four :—

1. Clear articulation.
2. Correct quality of vowel sound.
3. Correct syllabication.
4. Proper accent.

## ARTICULATION.

As there is no firm contact of the organs of speech in vowel sound the term articulation will be used chiefly with reference to the execution of consonants.

### SECTION III.—ARTICULATION.

**Articulation** as the word indicates is a jointing or linking together of the elements of a word.

An accurate and distinct articulation is the basis of good delivery. Dr. Gilbert Austin says that "in just articulation the words are not hurried over, nor precipitated syllable over syllable; nor, as it were, melted together into a mass of confusion; they are neither abridged nor prolonged; nor swallowed, nor forced, and, if I may so express myself, shot from the mouth; they are not trailed nor drawled, nor let slip out carelessly, so as to drop unfinished. *They are delivered out from the lips, as beautiful coins newly issued from the mint, deeply and accurately impressed, perfectly finished.*"

One may acquire ease and fluency of articulation by practice upon the elements singly and in combination. Each element requires a certain definite position which may be learned and practiced, and there is no English element that is not pleasant to the ear when properly sounded.

#### I. ORAL POSITION OF CONSONANTS.

When we examine consonants as to their position in the organs of articulation, we find three distinct classes: (1) *Labials*, (2) *Linguals*, and (3) *Palatals*.

In the production of **Labials** the lips are the flexible parts, in the **Linguals** the tongue is the flexible part, and in the **Palatals** the palate. The term "Dental" is not used in this connection for the reason that in opening and closing only, the teeth cannot be said to be flexible, although they have much to do in regulating the shape of tones. The letters which employ the lips and teeth we here designate



## PRACTICAL ELOCUTION.

**labials**, those that employ the tongue and teeth, **linguals**, and those that employ the back of the tongue and palate, **palatals**, on account of the location of the sounds.

### 1. Table of Consonants.

LABIALS.	LINGUALS.	PALATALS.
<b>b</b> as in <i>bob</i> .	<b>d</b> as in <i>did</i> .	<b>g</b> as in <i>gag</i> .
<b>f</b> " <i>fife</i> .	<b>j</b> " <i>judge</i> .	<b>h</b> " <i>hat</i> .
<b>m</b> " <i>mum</i> .	<b>l</b> " <i>lull</i> .	<b>k</b> " <i>kick</i> .
<b>p</b> " <i>pipe</i> .	<b>n</b> " <i>nun</i> .	<b>y</b> " <i>yet</i> .
<b>v</b> " <i>vind</i> .	<b>r</b> " <i>roar</i> .	<b>ng</b> " <i>sing</i> .
<b>w</b> " <i>weal</i> .	<b>s</b> " <i>sauce</i> .	
<b>wh</b> " <i>when</i> .	<b>t</b> " <i>tut</i> .	
	<b>z</b> " <i>zone</i> .	
	<b>th</b> " <i>then</i> .	
	<b>th</b> " <i>thin</i> .	
	<b>ch</b> " <i>church</i> .	
	<b>sh</b> " <i>shun</i> .	
	<b>zh</b> " <i>azure</i> .	

In order that the student may acquire strength and definiteness of articulation it may be necessary in some cases to study in detail the position required for each consonant.

The **Vocule** in articulation is a faint sound heard on separating the organs in certain abrupt elements as *b, d, k, t*, etc. *Making the vocule too distinct or separating it too far from adjoining elements is one of the worst of affectations.*

## II. COGNATES.

**Cognates** are letters that have the same position of the organs but different sounds; as the word indicates they *originate together*, i. e. in the same position of the organs.

There are three classes : (1) *Labial Cognates*, (2) *Lingual Cognates*, and (3) *Palatal Cognates*.

# ARTICULATION.

## 1. Table of Cognates.

LABIAL COGNATES.		LINGUAL COGNATES.		PALATAL COGNATES.	
SUBTONIC.	ATONIC.	SUBTONIC.	ATONIC.	SUBTONIC.	ATONIC.
<b>b</b> ( <i>bob</i> ); <b>m</b> ( <i>muri</i> ); <b>p</b> ( <i>pipe</i> ) <b>v</b> ( <i>vivid</i> ); and <b>f</b> ( <i>jife</i> ). <b>w</b> ( <i>weal</i> ); and <b>wh</b> ( <i>which</i> )		<b>d</b> ( <i>did</i> ); and <b>n</b> ( <i>no</i> ); <b>t</b> ( <i>lat</i> ) <b>j</b> ( <i>judge</i> ); and <b>ch</b> ( <i>church</i> ). <b>z</b> ( <i>zone</i> ); and <b>s</b> ( <i>sauce</i> ). <b>th</b> ( <i>hen</i> ); and <b>th</b> ( <i>thin</i> ). <b>sh</b> ( <i>seizure</i> ); and <b>sh</b> ( <i>show</i> ).		<b>g</b> ( <i>gig</i> ); <b>ng</b> ( <i>sing</i> ); <b>k</b> ( <i>kick</i> ). <b>y</b> ( <i>yel</i> ); and <b>h</b> ( <i>hat</i> ).	


### (1) Repetition of Sounds and Conjunction of Cognates.

Much of the **stilted reading** that is common to the schools and the disjointed utterance of many speakers, in their efforts to be exact or nice, comes of the bad management of cognates in conjunction. Barring rhetorical pauses of unusual length, and emphasis which must always be taken into account, this law should be observed: **When a word ends with a sound with which the next word begins, or if the sounds be cognates, one position of the organs will do for both.**

### (2) Illustrations.

1. The rubbegins.
2. He was a calmman.
3. Let them not revive vandalism.
4. He had his life fixed.
5. He was kind and dear.
6. None knew a lovelier boy.
7. Tell him not to do so.
8. The judge joined us.
9. She stood in the church chancel.
10. The thermometer registers zero.
11. It was all for the truth's sake.
12. They are all with thee.
13. Return to thy dwelling all lonely return.

## PRACTICAL ELOCUTION.

The same position of the organs is held through both sounds, the distinction between them being made by lightening the sound at the junction or by making a slight hiatus without replacing the organs. In blending the two words "all lonely" in the last exercise the sounds of the two l's may be represented thus ; l  l ; The stream of tone instead of being broken is continued, swelling out on the separate elements.

In the conjunction of cognates in the following sentences the position of the outer articulating organs remains the same in each case and to the eye there is no change but the sound is different.

1. They sought to robmen.
2. They overstepmodesty.
3. Why should he leapboundaries.
4. Live for others.
5. They hoverednear.
6. We wantnone of it.
7. It was I thatdenied thee gold.
8. They had their judge chosen.
9. It was soondone.
10. What did they do withthings?
11. It was a longcourse.
12. The men worked at logcutting.

In the fifth sentence the words "hovered near" may be joined and yet made distinct. Sound *z* without giving its vocule, then, holding the tongue in the same position, turn the stream of tone through the nostrils by a slight action of the palate and we have the letter *n*. It is often necessary to make an inter-sound or an inter-syllabic pause or break for articulative enforcement of an idea, in order that the organs may have time to take a new position.

## ARTICULATION.

### III. EXERCISES IN ARTICULATION.

*Exercises in articulation are to the organs of articulation what physical exercises are to the muscles of the body, they give strength for use in case of need. Let the student practice the following exercises for strength and flexibility of the organs and observe this supreme law of articulation, that strength of contact and quickness of release of the organs are necessary conditions of success.*

#### 1. Combination of Tonics with Subtonics and Atonics.

SUBTONICS AND TONICS.				ATONICS AND TONICS.			
b	with	a		zh	with	a	
d	"	e		w	"	e	
g	"	i		y	"	i	
m	"	o		th	"	o	
n	"	u		j	"	u	
v	"	oi		l	"	oi	
z	"	ou		v	"	ou	
				k	with	a	
				f	"	e	
				p	"	i	
				t	"	o	
				s	"	u	
				ch	"	oi	
				sh	"	ou	

(1) In the above table of exercises combine each consonant singly with all the vowels in the opposite column, as **ba, be, bi, bo, bu, boi, bou; da, de, di, do,** etc.

(2) Reverse the order of exercises combining each vowel singly with all the consonants in the opposite column, as **ab, ad, ag, am, an, av, az; eb, ed, eg, em,** etc., or **ab, eb, ib, ob, ub, oib, oub; ak, ek, ik, ok, uk, oik, ouk.**

(3) Give **ee—oo—ah;** and **ip, it, ik,** each five times and in sets five times.—*Adapted from Professor Lewis B. Munroe's "Vocal Gymnastics."*

(4) In the same manner give **kiff, kiss, kish; which, church, myth; oi, ai, ou; lil, lol, la; par, mar, star;**

rare, rear, car; form, from, far; that azure vault;  
jeer Zeb's wit; yet, you, yawn; la, sca; koo, kah;  
and soo — e — i — o — ah. — *Adapted from Professor J. W.  
Churchill's Vocal Exercises.*

## 2. Initial Combinations of Consonants.

Sound separately and distinctly each of the elements composing the following initial combinations. In each case utter the combination in full after having spelled it phonetically. Let this be followed by the pronunciation of the representative word containing the combination.

Br, bl, dr, dw — Ex. brink, black, drench, dwell.  
fl, fr, gl, gr — Ex. fled, frame, glare, grain.  
kl, kr, kw, pr — Ex. clash, crown, quick, prank.  
pl, tw, sp, spr — Ex. plan, tweak, spot, spring.  
spl, sf, st, str — Ex. splash, sphere, stand, strain.  
sn, sm, sl, sk — Ex. snare, smote, slain, sky.  
skl, skw, thr, tr, etc. — Ex. sclave, square, thrive, trim.

## 3. Terminal Combinations of Consonants. \*

In the same manner as in the foregoing exercise practice the following terminal combinations : —

Bdst, bldst, rbz, dz — Ex. probdst, troubl'dst, curbs, deeds.  
dst, dths, gld, jd — Ex. midst, breadths, strangled, judged.  
fst, fts, fths, sk — Ex. raffls't, wafts, fifths, mask.  
sp, sts, lcht, lbz — Ex. rasp, fists, mulch'd, bulbs.  
lmz, lks, lt, mdst — Ex. elms, elks, felt, dim'dst.  
mpts, rgz, rvz, rkst — Ex. tempts, burgs, curves, hark'st.  
rths, zmz, pts, ts, etc. — Ex. births, chasms, crypts, beats.

\*

## 4. Phonetic Spelling.

dead	pulp	palate	chamber	typify
march	ring	remorse	nothing	faculties
vaunt	hold	forget	prosper	companion

This list may be supplemented with words from exercises 2 and 3.

This is an exercise of great utility and should be practiced diligently by the student who would remedy his faults of articulation. Sound-spelling is no more than an unduly deliberate pronunciation, in which only the elements that compose the word are sounded. Prof. McIlvaine speaking on this point says, "The student should not fail to exercise his articulating organs in the formation of all the elementary sounds. These exercises should be continued until the breathing and vocalizing organs are brought under perfect control, and to the highest degree of efficiency and facility, in the formation of every sound."

#### 5. *Sentences in Difficult Articulation.*

Practice the following sentences with strict reference to articulation.

"My weak words have struck but thus much show of fire." — *Shak.*

"Our yoke and sufferance show us womanish." — *Shak.*

"Where wilt thou find a cavern dark enough to mask thy monstrous visage?" — *Shak.*

"O conspiracy, shamest thou to show thy dangerous brow by night!" — *Shak.*

"We're your well wishers." — *George Eliot.*

"And there's my gold-handled hunting-whip." — *Eliot.*

"Some two months hence up higher toward the North he first presents his fire." — *Shak.*

"Ghosts did shriek and squeal about the streets." — *Shak.*

"Such a creature is among the wretchedest sights seen under the sun." — *Carlyle.*

"Nature has proved that the great silent Samuel shall not be silent too long." — *Carlyle.*

"Suddenly seaward swept the squall." — *Whittier.*

"She never gives to truth and virtue that which simple-ness and merit purchaseth."—*Shak.*

"The narrow stream flowed softly by, mirroring clearly the trees and sky."—*Anon.*

"When extreme speed is sought, a very little thing makes an important difference."—*Bonner.*

"He saw an old man roll railroad iron."—*Anon.*

"Maybe we will be left unmolested until the harvest is over."—*Helen Hunt Jackson.*

"Wouldst not play false and yet wouldst wrongly win."—*Shak.*

"Rich gifts wax poor when givers prove unkind."—*Shak.*

"A knavish speech sleeps in a foolish ear."—*Shak.*

"When thou wast young thou girdedst thyself and walkedst whither thou wouldest."—*John*, xxi. 18.

"The weak-eyed bat with short, shrill shrieks flits by on leathern wings."—*Anon.*

"I fancy the first Frenchman fenced furiously."—*Pierce.*

"Sweet is the capture when the captive finds the captor a captive too."—*McDowell.*

Read in a whisper the foregoing sentences with strong and precise articulation, such as would be understood in remote parts of a large audience room. The student may improvise numerous other exercises. There is not, however, so much virtue in the multiplication, as in the systematic, earnest *practice*, of a few leading exercises. ✓

#### SECTION IV.—QUALITY OF VOWEL SOUND.

By **quality** of vowel sound is meant the character or subtle distinction of tone which is the ground work of refined pronunciation. The tendency to utter improperly vowel sound is the most fruitful source of mispronunciation. With the exception of a modified *r* or *t*, or possibly one or two other consonants, the English dialects and provincial-

isms in pronunciation are the result of a wrong sounding of the tonic elements of the language.

For a description of the English sounds the student is advised to make a careful study of the introductory pages of one of our standard dictionaries — Worcester, Webster, or the Century.

### I. DEFECTS IN QUALITY OF VOWEL SOUND.

Let us examine briefly some of the sounds that are most frequently abused in utterance.

1.  $\bar{a}$  is frequently modified so as to be equivalent to short Italian  $a$ , (ask) with  $\bar{e}$  as a vanish. e. g.  $d\bar{a}y$  becomes  $d\bar{a}\bar{e}$ .

#### *Examples for Practice.*

day	hay	pray	fray	gray	way
clay	stay	they	may	spray	clay

2. Italian  $\bar{a}$  is often modified into short Italian  $\bar{a}$ , (ask) or short  $\bar{a}$ , or  $a$  (all); and sometimes even to  $a$  (air).

#### *Examples for Practice.*

vaunt	balm	staunch	papa
daunt	calm	launch	calf
gaunt	palm	haunch	laugh
haunt	psalm	jaunt	bath

3. Broad  $a$  (all) and its equivalent  $o$  (order) are very often pronounced with the sound of Italian  $\bar{a}$ ; on the other hand they are sometimes vulgarly broadened. e. g. *thought* becomes *thōt*.

#### *Examples for Practice.*

all	sought	awful	taught
call	thought	lawful	wrought
daughter	caught	straw	fought



4. Short Italian *a* (ask), or more properly "intermediate *a*" differs from the Italian *ä* not only in quantity but also in quality. Many excellent teachers of orthoepy insist that the only difference is in quantity. Such, it seems, have misinterpreted our authorities. Webster plainly states that short Italian *a* "in organic position lies between short *ă* and Italian *ä* but in quality as well as position more nearly resembles the latter." "More nearly" then must not be interpreted to mean "altogether." He further states that "the main part of the tongue is raised higher, the lower jaw is not so much depressed, and the mouth is not so widely open."

We quote from Worcester: "The fifth sound of *a* (ask) is an intermediate sound of this letter, between its short sound, as in *făt, măn*, and its Italian sound as in *fär, fäther*." Now, as every new adjustment of the vocal organs effects a change of quality, and as it is impossible to utter these two sounds with the same position of the organs, we must conclude that their quality is different.

*Examples for Practice.*

after	blast	chaff	rasp
advance	brass	fast	shaft
answer	grass	pass	staff
ask	dance	quaff	vast

5. The sound of *a* (air) is often turned into *ā* not infrequently into *ă*; for example *fair* becomes *fāyər*. It will be observed that the teeth are not so widely separated as in Italian *ä* and the corners of the mouth are drawn farther back than in any other vowel sound. This makes a flattened opening for the sound, and on this account it is sometimes called flat *a*.

*Examples for Practice.*

air	fare	pair	spare
cafe	hair	scare	square
bare	lair	snare	stair

6. Short *ă* is sometimes sounded like *a* (*air*) but more frequently—especially by singers, who, no doubt, desire the most agreeable quantities—it is sounded like one or the other of the Italian *a*'s. e. g. *măn* becomes *măn*.

*Examples for Practice.*

and	stand	glad	marry
man	span	banter	character
band	bad	planter	parasite
hand	mad	land	carry

7. Short *ě* is frequently given the sound of short *ă*. e. g. *wěll* becomes *wăll* : *whěn*, *whăn*.

8. In regard to *e*, *i*, *u*, and *y* before *r* much has been said and written, and great effort has been made by some orthoepists and teachers of elocution to induce the people to make distinctions among these sounds, but it has been to little purpose. The masses, headed by a large majority of the best educated portion of the people, have persisted in pronouncing *her*, *fēr*, *fur*, and *myrrh*, without any appreciable distinction in vowel sound and the latest editions of our standard dictionaries have been forced to record it.

Let us quote from the latest editions of three leading authorities. Worcester says : "There is little or no difference in the sounds of the *e*, *i*, *u* and *y*, when under this mark, i. e., the diaeresis, which marks these vowels when they are succeeded by *r*. Webster, while he advises a distinction, acknowledges that by many orthoepists and "the majority of English-speaking people, it is not actually

observed," and that those who employ only one pronunciation for tilde *e*, *i*, and caret *u* do not always employ the same one. Considering these facts he reaches the conclusion that "unsettled usage makes such diversity allowable."

The collaborators of the Century Dictionary — forty leading scholars and specialists of the United States — led by William Dwight Whitney of Yale, make no distinction between these sounds. They have felt it incumbent on them to recognize the wish of a large majority of the people. The words in the following table may all be pronounced with the same vowel sound.

*Examples for Practice.*

her	stern	mercy	fern
fir	sir	bird	first
fur	urn	urge	further
myrrh	myrtle	merge	err

9. Long *ō* is often substituted for *o* (*order*), and *vice versa*; e.g. *hōarse* becomes *horse*, *swōrd* becomes *sawrd*, or *fourty* becomes *fōurty*, and *adorn* *adōurn*.

10. Long *oo* and its equivalents *o* (*do*) and *u* (*rude*) are often changed to short *oo* (*foot*), sometimes to long *ū*. This is quite general in parts of New England.

*Examples for Practice.*

truth	rue	hoof	boot
rude	fruit	roof	food
rule	brute	soon	root

11. *o* (*son*) and its equivalent short *u* are quite commonly changed to short *o*, not infrequently to short *e*; e.g. *blood* becomes *blōd*, or nearly so; *done* sometimes is pronounced *dēn*,

*Examples for Practice.*

sun	flood	fun	drudge
done	gun	love	judge
blood	mother	blush	grudge

12. Probably long *u* (*y* and long *oo*) is the worst abused of the vowel sounds.

There is a strong tendency to omit the *y* element of this sound in some places unfavorable to its utterance. This tendency has been successful in case of *u* following *r*, as in *rude*, *j* as in *June*, *ch* as in *chew*, and *sh* as in *shude*, or its equivalent *s*, as in *sure*, the vowel having a clear sound of long *oo*. Some recent English authorities prescribe the same treatment of the *u* when it is preceded by *l*, but our own lexicographers have not yet accepted this wholesale change.

The collaborators of the Century Dictionary, however, advise and so record the use of long *oo* where *l* is preceded by another consonant. This, it seems to us, is a wise advance, and one that will be received with almost universal favor, and especially by those who have dreaded the phonetic gymnastics necessary heretofore in pronouncing *blue* (bl—y—oo).

The following list of words, according to the latest, and we believe the best authority, may be pronounced with the sound of long *ee*.

*Examples for Practice.*

clue	glue	jew	shude
blue	plume	June	chew
flue	plumage	jute	sure
flute	slew	junker	surety

In the following words, however, the *y* element should be retained and made distinct without being elaborate or forced.

*Examples for Practice.*

duty	constitution	news	neutral
dude	institute	nude	produce
deuce	luminary	tune	assume
duke	lute	tumult	exhume

## II. ALPHABETICAL EQUIVALENTS.

It seems unnecessary to call attention to all the alphabetical equivalents of the tonic elements. There is one, however, that the orthoepists generally give as a separate sound which, it will be noticed, does not appear in our table of the elements. We refer to short *ǝ*, which, we believe, is equivalent to Italian *a* in quality. It must be granted that there is a difference in quantity but there must be something more than this to differentiate the elements.

If, by way of illustration, a piece of timber after having been sent through a planing machine, be cut into different lengths the width and thickness of the pieces are not affected. Now the quality of a tonic element depends upon its width and thickness, the length having nothing to do with it, and when the organs are in position for a vowel sound and the stream of tone is begun, it may be cut off at will by the articulating organs, without having its quality changed. In the sound of *a* (what), *ǎ* (father), and *o* (bother) the organs sustain identically the same position but the sound varies in length, and therefore, we hold, they should be represented by one element, and as Italian *a* is the most natural sound in any language and common to most of them, we have named that as the element.

*Examples for Practice.*

father	quality	bother	calm
wan	arm	what	blot
far	daunt	smart	spark
was	don	dart	mock

The tendency to pronounce all sounds alike that have the same diacritical mark is a fruitful source of mispronunciation. This is especially the case with short *ǒ*. Although *ŏt* and *ŏng* have the same mark in Webster and Worcester it is contrary to good taste to pronounce them with precisely the same sound of *o*. A vowel sound is lengthened or shortened by the consonant that succeeds it. The element *i* is the shortest possible English quantity; *ng*, on the other hand, is one of the longest. The word *ŏt* should be pronounced with the shortest sound of *ǒ*, and *ŏng* with a sound so much broader as to become closely allied to *o* (*ord*). This intermediate sound is heard in monosyllables and accented syllables in which the *o* is followed by *f*, *ft*, *ss*, *st*, *th*, *n*, *ng*, *g*.

*Examples for Practice.*

off	cross	lost	cloth	long
cough	loss	frost	broth	song
loft	boss	cost	gone	dog
soft	moss	tossed	on	log

### III. OBSCURE VOWELS.

It is one of the marked characteristics of proper spoken English that vowels of most unaccented syllables are passed over lightly and quickly, being altered both in quantity and quality. William Dwight Whitney says, "to write the vowels of unaccented syllables as if they were accented is a distortion, and to pronounce them so written would be a caricature of English speech." He says further in the Century Dictionary, "there are two degrees of this transformation: In the first the general vowel quality of a long vowel remains, but is modified toward or to the corresponding short. This first degree of change is marked by a single dot under the vowel; thus, *ạ*, *ẹ*, *ọ*, *ụ*, *ọ*, *ộ*.

In the second degree the vowel loses its specific quality altogether and is reduced to a neutral sound, the slightly uttered *u* (of *hūt*).

This change occurs mainly in short vowels, but also sometimes in long vowels (especially *u* and *a*).

This second degree of alteration is marked by a double dot under the vowel; thus, *ä, ë, ï, ö, ä, ü*.

Accordingly the dots show that while in very elaborate utterance the vowel is sounded as marked without them, in the various degrees of inferior elaborateness it ranges down to the shortened or to the neutralized vowel respectively; and it is intended that the dots shall mark, not a careless and idiomatic utterance—not that of hasty conversation, but that of plain speaking, or of reading aloud with distinctness. In careless talk there is a yet wider reduction to the neutral sound. It must be clearly understood and borne in mind that these changes are the accompaniment and effect of lightening and slighting of utterance; to pronounce with any stress [weight] the syllables thus marked would be just as great a caricature as to pronounce them with stress as marked above the letter."

Worcester states that the obscure mark is regarded in the majority of cases "as indicating an indistinct, short sound of the vowel, but in many cases it indicates a slight or unaccented long sound."

### *Examples for Practice.*

#### (1) Words containing obscure long sounds.

amenable	elaborate	oration	regulate
carbonate	irascible	democrat	forensic
enervate	idealism	educate	amuse

#### (2) Words containing obscure short sounds which approach short *u*.

formal	poet	idol	consul
garland	pupil	capitol	student
travel	merit	forum	benevolent

• (3) Unaccented syllables ending in *r* preceded by one of the vowels are pronounced with the same vowel sound.

friar	sulphur	senator	lawyer
porter	satyr	orator	creator
nadir	legislator	gladiator	savior
doctor	educator	solicitor	sailor

#### SECTION V. — SYLLABICATION.

**Syllabication** is the dividing of a word into such parts as will produce the most euphonic pronunciation.

##### I. FORMATION OF SYLLABLES.

A **syllable** consists of an element or a combination of elements uttered with a single impulse of the voice.

Certain tonic elements may take this impulse either as a word or one of the syllables of a word. e. g. *a*, *ah*, *awe*, *O*, *eye*; *about*, *arena*, *enervate*, *idea*, *oval*, *unique*.

The liquid subtonics, -- *l*, *m*, *n*, *r*, -- when they occur in certain positions, may take the place of tonics and form the basis of syllables. e. g. the word *trouble* is equivalent in pronunciation to *troubel*, the word *little* to *litel*, *fire*, to *fier*. But it is a serious fault to make two syllables of such words as *spring* (*spū-rin'g*), *stain* (*sū-lain'*), *bless* (*bū-less'*), *smote* (*sū-mote'*), *snare*, (*sū-nar'e*), etc.

On account of the strength of vocality of the vowel sounds two of them cannot be sounded in the same vocal impulse. **There must be a separate impulse for each tonic element of a word.** The singleness of this muscular effort marks the complete syllable. The consecutive impulses do



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not necessarily break the progress of the sound. In the word *a-e-ri-al*, for example, there are four distinct impulses, each of the vowels forming the basis of a syllable. In the word *beau*, on the other hand, *e*, *a*, and *u* stand as the equivalent of long *o* forming but the one syllable *bo*. The words *blame* and *strengths* likewise have each but a single impulse,—the latter containing seven sounds, the greatest number that can be uttered in one impulse.

Dr. James Rush in his work on “The Human Voice” speaking of this muscular impulse, says that the radical [beginning] and vanish [ending] are essential functions of a syllable and that “each of the tonics may by itself form a syllable, since they cannot be pronounced singly without going through the radical and vanish. It follows also that two of the tonics cannot be united into one vocal impulse. For each having its own radical and vanish, they must produce two separate syllables. Consistently with this, whenever two elementary tonics adjoin, they always belong to different syllables in pronunciation, as in *aerial*, *oasis*, and *iota*.” It follows, then, that there must be as many syllables as there are distinct tonic or open sounds.

### II. DIVISION OF WORDS INTO SYLLABLES.

“The most natural way of dividing words into syllables is to separate all the simple sounds so as not to divide those letters which are joined close together according to the most accurate pronunciation.” — *Encyclopaedia Britannica*.

The two special points to be considered in syllabication are *etymology*, and *phonetic euphony*.

1. The **etymology** of the word is the dividing of the word with reference to its derivation; as thus, *sub-ordinate* not *su-bordinate*, *re-munerate* not *rem-unerate*, *con-jugate* not *conj-ugate*, etc., and

2. The **phonetic euphony**, i. e. the dividing of a word with reference to smoothness of utterance ; as thus, *re-ligion* not *rel-igion*, *spe-cific* not *spec-ific*, *long-est* not *lon-gest*, etc.

•For specific rules in regard to syllabication the student is referred to a standard dictionary.

### III. SYLLABLES, AS TO NUMBER AND POSITION.

1. According to the **number** of its syllables a word is called : —

**A Monosyllable** — a word of one syllable,

**A Dissyllable** — a word of two syllables,

**A Trissyllable** — a word of three syllables, or

**A Polysyllable** — a word of more than three, or of many syllables.

2. According to its **position** in a word a syllable is called : —

**The Ultimate** — when it is the last syllable of a word (*re-morse*),

**The Penult** — when the last but one (*vig-or*),

**The Antepenult** — when the last but two (*beau-ti-ful*),

**The Preantepenult** — when the last but three (*spir-it-u-al*),

or

**The Propreantepenult** — when the last but four (*dis-in-ter-es-ted-ness*).

### IV. TIME-VALUE OF SYLLABLES.

Syllables as to **Intrinsic Time-Value** are of three classes: *Indefinite, Mutable, Immutable.*

1. **Indefinite** syllables are long in quantity intrinsically. They may be pronounced quickly or prolonged at will. They are composed wholly of **continuant**<sup>1</sup> sounds, c. g. *lame, arm, all, roar*, etc.

2. **Mutable** syllables are changeable as to intrinsic quantity. They may be pronounced short, or may be

<sup>1</sup> The student is here referred to the Table of English Quantities, page 46.

prolonged moderately. They are composed of a combination of **stopts** and **continuants**, e.g. *rate, tale, moat, like, bleed*, etc.

3. **Immutable** syllables are always short intrinsically. They are composed wholly of **stopt** sounds and cannot be prolonged without a drawl, e.g. *bat, check, putty, sketch, stop*, etc.

#### SECTION VI.—ACCENTUATION.

**Accent** is a term used to denote the special weight of voice put upon one syllable of a word to distinguish it from the rest. Mr. James E. Murdoch, in his "Analytic Elocution," defines accent as the "fixed but inexpressive distinction of one syllable from the rest in every word of two or more syllables." Accent is to a word what emphasis is to a phrase or clause. It is difficult sometimes to determine where accent develops into emphasis.

When words are uttered with no particular feeling or earnestness there is an alternate action and reaction of the voice which makes certain syllables stronger than others. This is a physical convenience and a necessity, and a means of differentiating words. Every English word of more than one syllable has at least one syllable thus made prominent.

Accent was used by the Greeks for the purpose of rendering their speech varied and musical. It was a combination of what we call melody with accent, only that some of the notes were musical. The natural desire for pleasing variety exists in all languages. In some the accentual distinction is very much more marked than in others. The French, for instance, has an accent very much lighter than that of the English. A strong accent is one of the distinguishing features of English, and one of its chief elements of power. It is a great source of variety, a constituent element of rhythm, and therefore a leading factor in versification.

## I. KINDS OF ACCENT.

There are three kinds of accent with respect to their weight or importance: The *primary*, the *secondary*, and the *tertiary*.

1. The **primary** (') is the strongest of the accents, and is to be found in all words of more than one syllable, as *wom'an rebuke'*.

2. The **secondary** (") is an accent of lighter weight, used in connection with the primary, and on some other than the principal syllable. It is used when there are more syllables than can be pronounced without this extra support of voice, e. g. *in'destruct'ible*, *ad'amant'ine*, *an'tedeluv'ian*.

3. The **tertiary** (") is the lightest of the accents, and is used only in connection with the others in certain very long words, its use being the same as that of the secondary accent, viz. to relieve the ear and support the voice; e. g. *in'''destruc'tibili'ty*, *incom'''prehen'sibili'ty*.

## II. VARIATION OF ACCENT.

The change of position of the accent in English serves a variety of purposes.

1. To **show contrast**.

Variation in accent enables us to show the difference in meaning between words of similar form when they are placed in opposition.

When the root syllables are the same the accent is placed on the prefix or suffix of one of the contrasted words, usually the last, e. g. "Shall we *ascend'*?" "No, let us *de'scend'*." "The *body* is *destruct'ible*, the *soul in'destruc'tible*."

Ordinarily, in the above words when there is no antithesis the accent falls on the root syllable; e. g. *descend'*, *indestruct'ible*.

Furthermore, accent may be changed to imply a contrast when but one of the opposed words is given; e. g.

"And for my soul what can it do to that,  
Being a thing *im'mortal* as itself." — *Shak.*

"This is *cons'tructive*".

## 2. To distinguish Parts of Speech.

Where words of different parts of speech have the same form, lexicographers mark the distinction in most cases by a change of accent. Hence accent varies : —

(1) To distinguish between a **noun** and a **verb**; e. g.

con'trast	contrast'
cem'ent	cement'
ac'cent	accent'
pro'gress	progress'
ov'erthrow	overthrow

listinguish an **adjective** from a **verb**.

per'fect	perfect'
ab'sent	absent'
fre'quent	frequent'
pres'ent (or noun)	present'
reb'el (or noun)	rebel'

(3) To distinguish a **noun** from an **adjective**.

Au'gust	august'
com'pact	compact'
min'ute	minute'
gallant'	gal'lant

It must not be understood that all dissyllables used as nouns or adjectives, and verbs, vary in accent. The following are examples of words that vary in pronunciation, but not by accent : *abuse*, *abuse* ; *diffuse*, *diffuse* ; *excuse*, *excuse*.

## 3. To satisfy metre.

Poets sometimes deviate from generally accepted authority, and place accent where the verse requires it, e. g.

"What may this mean,  
That thou, dead corse, again, in *com'ple*e steel,  
Revisit'st thus the glimpses of the Moon,  
Making night hideous," etc. — *Shak.*

"My fate cries out.  
And makes each petty artery in this body  
As hardy as the *Né*mean lion's nerve." — *Shak.*

"The bride had consented, — the *gal'lant* came late." — *Scott*

"Macbeth shall never vanquished be, until  
Great Birnam wood to high Dunsin'ane hill  
Shall come against him.

. . . . .  
I will not be afraid of death and bane,  
Till Birnam forest comes to *Dun'sinane*." — *Shak.*

"'Tis sweet and *com'mendable* in your nature, Hamlet,  
To give these mourning duties to your father." — *Shak.*

#### 4. For **Dialectic Purposes.**

In pronouncing broken English as foreigners pronounce it we vary the accent to suit the dialect. For instance, the French place the accent slightly stronger on the second syllable of a dissyllable, about equally on the first and third of a trissyllable, and in a polysyllable on every other one beginning with the second. As for example in the following passage from "Innocents Abroad :

"I show you *beau'tiful'*, O, magnif'icent' bust *Chris'topher'*  
*Col'ombo'*, splendid', grand, magnif'icent'. . . . *Dis'cover'*  
*Amer'ica'* — *dis'cover'* Amer'ica', O, ze devil'." — *Mark Twain.*

The position of accent is determined by **usage**. There is a growing tendency, however, to draw it back as near as possible to the first syllable of words.

For explicit rules in regard to accent the student is referred as before to the leading lexicographers.

## SECTION VII.—WORDS COMMONLY MISPRONOUNCED.

We append the following list of words that are ordinarily mispronounced. Let the student consult a standard dictionary, mark diacritically each word, and then pronounce them over repeatedly with distinctness and accuracy. This is the surest means of acquiring good habits of pronunciation.

It will be inferred from what has already been said that a word when mispronounced must be defective in at least one of four things: in *consonant sound*, *quality of vowel sound*, *syllabication*, or *accent*.

I. Words in which one or more **consonant** sounds are often given wrongly:—

absolve	derision	jocose	paths
anchovy	disaster	languor	piquantly
apostle	effusive	licorice	profuse
archipelago	equation	loth	pumpkin
blouse	exclusive	mausoleum	salmon
booth	exordium	mistletoe	shriek
Caucasian	explosive	nasal	soldier
chastisement	falcon	nausea	swaths
concourse	financier	often	truths
denunciate	government	orison	version, etc.

II. Words commonly pronounced with some **improper modification of vowel** sound:—

alder	bronchitis	granary	mandamus
apex	brooch	haunches	monad
apparatus	clique	hearth	national
audacious	data	heinous	patronage
aunt	dolorous	hoof	plover
path	ducat	hover	pretty
been	due	inveigle	rapacious
bicycle	finis	lenient	strata
bravado	extol	lute	thought
breeches	gratis	legate	water, etc.

III. Words in which **syllabication** is often defective : —

ameliorate	business	gaol	ordeal
ambrosial	caisson	heaven	orthoepy
antipodes	calliope	helm	pageant
appreciate	cerements	ideal	pyrites
arduous	chasm	individual	rhythm
audience	cocoa	ingredient	satiety
axiom	contrariety	javelin	seven
bachelor	desuetude	nauseous	soldier
barbarous	elm	odious	venial
beauteous	filial	orator	viceroy, etc.

IV. Words in which the **accent** is commonly misplaced : —

ally	decorous	indissoluble	occult
belial	diocesan	inquiry	opponent
brigand	disputable	lyceum	ordeal
calliope	disinterestedness	mandarin	orthoepy
canine	etiquette	metallurgy	orchestra
catafalque	exemplary	mirage	precedence
coadjutor	extant	mischievous	pyramidal
commandant	finance	museum	romance
construe	gladiolus	obdurate	routine
contumely	illustrated	obligatory	tribune, etc

These lists may be supplemented indefinitely.

## CHAPTER VI. — EMPHASIS.

**Emphasis** is the special distinction given to words by means of the Elements of Expression. It is to a phrase or clause what accent is to a word. Emphasis is not a vocal element, it is the result of an application of elements. When one has mastered the principles of expression, his application of the elements may be summed up in the one



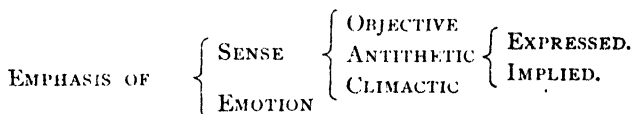
word *Emphasis*. This is the *sine qua non* of elocution. It is that by which we determine the thought, emotion or feeling of the speaker, — that by which a reader brings out the intent of an author. In a larger sense, Emphasis makes prominent any utterance or action which more effectually reveals our **Mental, Emotive, or Vital** state.

Due discrimination in the relative importance of words is essential to good reading and speaking. It is a singular fact that the same ease in Emphasis with which one addresses his fellows in conversation seldom attends him when he undertakes public address or reading aloud. Ease and directness are sources of power that the public man cannot afford to dispense with. They awaken attention, and because of the definiteness with which words are stamped upon the ear by discriminative Emphasis, they stimulate thought. **Emphasis, when properly given, discloses the exact meaning of the sentence, shows the relation of the parts, and makes a definite impression upon the ear.** One may give as many different impressions as there are words in the sentence, those conceptions depending upon the relative importance given the words. This discrimination in words is the simplest form of Emphasis. It sets forth the logical meaning and appeals to the understanding alone. But when the elements which express emotion are introduced, then we address the feelings and the imagination. "This it is," remarks Professor Plumtre, "which gives life and spirit to discourse, and enables it to produce its noblest effects and most important results. We have it in our power not only to make others conceive our ideas as we conceive them, but to make them also feel them as we feel them."

It is not only necessary that the orator state his case to the understanding, but he must impress it upon the heart and persuade men. In the former the mind is attentive, and in a measure passive, in the latter the emotions are kindled and the man is persuaded to a course of action.

**Emphasis gives color and purpose to language.** The student should ask himself, what is the central idea in the sentence, and what words can we least afford to dispense with. He thus ascertains the purpose of the author before giving an interpretation of his language.

To formulate a plan by which the student may fix upon the word or group of words embodying the thought or emotion of the author we here outline the **kinds** of Emphasis. This applies to the language itself and not to the *means* of emphasizing.



## SECTION I.—EMPHASIS OF SENSE.

**Emphasis of Sense addresses itself to the intellect.** It is the comparative prominence we are constantly giving to words in order to reach the understanding. It lies outside the will or feeling and goes to intensify meaning. The divisions of Emphasis of sense are three: *Objective*, *Antithetic*, and *Climactic*.

### I. OBJECTIVE EMPHASIS.

**Objective Emphasis** is that which is required by the strength of words in relation to the context. It occurs upon such words as are necessary to the sense,—the **key-words** of the idea; as in the following:—

“It was noontide. The sun was very hot. An old gentlewoman sat spinning in a little arbour at the door of her cottage. She was blind; and her grand-daughter was reading the Bible to her.”—*Charles Lamb*.

The underscored words are essential; they form the skeleton of the narrative. Further illustrations :—

"The funeral of the late Mr. Bertram was performed with decent privacy, and the unfortunate young lady was now to consider herself as but the temporary tenant of the house in which she had been born, and where her patience and soothing attentions had so long "rocked the cradle of declining age."—*Scott*.

"Now when Jesus was born in Bethlehem of Judæa in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, Where is he that is born King of the Jews? for we have seen his star in the east, and are come to worship him."—*Matthew* ii : 1, 2.

*Good reading is a right expression of one's understanding of the thought of the author.* Conceptions may differ widely. **Objective** Emphasis enables one to express these various meanings, hence it is sometimes called Discretionary Emphasis; e. g. in the passage from Hamlet,

"Give me that man  
That is not passion's slave, and I will wear him  
In my heart's core, ay, in my heart of heart,  
As I do thee,"

it has been a question with the actors which word of the phrase "*heart of heart*" should receive the chief Emphasis, some claiming the reading should be "heart of heart," others "heart of heart," still others "heart of heart." The first seems to us the preferable reading, for if the lines read, "I will wear him in my heart's core, ay, in the *centre* of it," the case would be clear. Here "*centre*" stands in the place of the first "*heart*." But whatever the reading, Ob-

jective Emphasis would be employed to express the actor's conception of the sense of the phrase.

## II. ANTITHETIC EMPHASIS.

**Antithetic Emphasis** is that which is employed to show a **contrast**. It occurs only in the rhetorical figure *Antithesis*, hence the name. It is either *Expressed* or *Implied*.

### 1. *Expressed Antithesis*.

In **Expressed Antithesis** all the terms of contrast appear in the sentence. There may be *one, two, three, or even more* terms in the opposed clauses. Whatever the number they must be made strong by Emphasis.

(1) Examples of **Single-term** antithesis :—

"I come to bury Caesar, not to praise him."—*Shak.*

"Be thou familiar, but by no means vulgar."—*Ibid.*

"The apparel oft proclaims the man."—*Ibid.*

"Neither a borrower nor a lender be."—*Ibid.*

"Let us be sacrificers, but not butchers."—*Ibid.*

"But be ye doers of the word, and not hearers only, deceiving your own selves."—*Bible.*

(2) Examples of **Double-term** antithesis :—

"He had a fox's cunning, a hyena's heart, and a monkey's form."—*Halm.*

"Like wrath in death and envy afterwards."—*Shak.*

"*Benedick*. Well, you are a rare parrot-teacher.

"*Beatrice*. A bird of my tongue, is better than a beast of yours."

"*Bene*. I would my horse had the speed of your tongue; and so good a continuer. But keep your way o' God's name; I have done."—*Much Ado About Nothing*, Act I, Scene 1.

(3) Examples of **Triple-term** antithesis :—

"Kings will be tyrants from policy when subjects are rebels from principle."—*Burke*.

"In Homer we discern all the Greek vivacity, in Virgil all the Roman stateliness."—*Blair*.

"You have worked as a statesman for the enemy, I as a minister for my country."—*Demosthenes*.

(4) Examples in which there are **more than three terms** are rarely found, but Walker gives the following couplet as an illustration :—

"He raised a mortal to the skies;  
She drew an angel down."

2. *Implied Antithesis.*

In **Implied Antithesis** only a part of the contrast is expressed, usually but one member.

If, for example, we should say, "President Robbins spoke against the measure," it is not necessary to add, "not for it," because that is implied in the Emphasis.

In "Innocents Abroad," when the guide exhibits the handwriting of Columbus, the Doctor exclaims, "Why, I have seen boys in America only fourteen years old that could write better than this," the implication is that "this was written by a mature person (Columbus) in some other country (Europe)."

Take the couplet from "Young Lochinvar:"—

"She looked down to blush and she looked up to sigh,  
With a smile on her lip and a tear in her eye."

"Lip" and "eye" are sometimes erroneously made emphatic. "On her lip" and "in her eye" are not necessary

to the sense, and when made emphatic the implication is that smiles and tears appear some other place. In another couplet, in the same selection : —

“She is won; we are gone, over bank, bush, and scaur,  
They’ll have fleet steeds that follow, quoth young Lochinvar.”

The word “steeds” is often erroneously given the chief Emphasis in the last line. This implies that their pursuers might go by train, or coach, or on foot, but would better take “*steeds* ;” by making “fleet” the chief word we presuppose that his pursuers would go on horseback, and that their steeds must be “*fleet*” ones.

Jevons in his *Logic* uses the following as an illustration of a semi-logical fallacy, such as implied contrasts often prove to be. It seems that all supplied words in the Bible are italicised ; it does not follow that they are emphatic. The word “him” in the following verse is such a word, and it is sometimes erroneously emphasized. The implication is at once apparent.

“And he spake to his sons, saying, ‘Saddle me the ass.’ And they saddled *him*.”—1 *Kings* xiii. 27.

In the sentence, “The doctor and his wife occupied a box ; the rest of the audience were respectable,” if “*respectable*” be made emphatic, the implication is that the doctor and his wife were not respectable. If “*rest*” be given the emphasis there is no such implication.

### • III. CLIMACTIC EMPHASIS.

**Climactic Emphasis** is that in which there is an accumulation or heaping of Emphasis requiring progressive energy. When the members of a series rise in gradation each should be made stronger than the preceding one, until the climax or “key-stone” is reached. This form of Emphasis occurs

only on the rhetorical figure *Climax*, and hence the name. In the following examples the climactic words are under-scored. The taste and judgment of the student will indicate the means of increasing the Emphasis as the series progresses.

"But while I do live let me have a country, or at least the hope of a country, and that a free country . . . All that I have, all that I am, all that I hope in this life I am now ready here to stake upon it."—*Webster*.

"Thou slave, thou wretch, thou coward !  
Thou little valiant great in villainy ! . . .  
What a fool wert thou,  
A ramping fool, to brag, and stamp, and swear,  
Upon my party !" *King John*, Act III, Scene 1.

*Marullus*. "You blocks, you stones, you worse than  
senseless things !

O you hard hearts, you cruel men of Rome,  
Knew you not Pompey? Many a time and oft  
Have you climbed up to walls and battlements,  
To towers and windows, yea to chimney-tops,  
Your infants in your arms, and there have sat  
The live-long day, with patient expectation  
To see great Pompey pass the streets of Rome.

. . . . .  
Be gone !

Run to your houses, fall upon your knees,  
Pray to the gods to intermit the plague  
That needs must light on this ingratitude."

*Julius Cæsar*, Act I, Scene 1.

"Liberty and union shall spread a civilization from the Occident to the Orient—from the flowery shores of the great Southern

gulf to the frozen barriers of the great Northern bay! Not intertwined with slavery, but purged of its contamination; a civilization that means universal freedom, universal enfranchisement, universal brotherhood.—*Phillips.*

“The cold Greenville, the brilliant Townsend, the reckless Hillsborough, derided, declaimed, denounced, laid unjust taxes, and sent troops to collect them.”—*Curtiss.*

#### IV. SUGGESTIONS FOR APPLYING EMPHASIS.

No rules can be laid down as to the **parts of speech** that receive the Emphasis. Any word may become emphatic under certain conditions. The following general suggestions, however, should be observed in the application of Emphasis:

**1. When a word introduces, or becomes an important part of a new idea it becomes emphatic.**

“I claim them for countrymen, one and all; the Laurenses, the Rutledges, the Pinckneys, the Sumpters, the Marions, Americans all, whose fame is no more to be hemmed in by State lines, than their talents and patriotism were capable of being circumscribed within the same narrow limits.”—*Webster.*

**2. When ideas are presupposed, or when they have been expressed or implied, words re-introducing them, unless repeated for Emphasis, remain unemphatic.**

“Yet out of this mixed, and, as you say, despicable mass he forged a thunderbolt and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica.”—*Phillips.*

In the above passage the phrase “*proudest blood in Europe*” when first used is emphatic; when the part “blood



in Europe" is repeated in the next clause it is unemphatic from having just been expressed, but the word "*warlike*" becomes very emphatic by contrast with "*proudest*," as does "*pluckiest*" in the clause following.

In like manner, by implication, "put them under his feet" being equivalent to "*conquered*," remains unemphatic, except the word "*them*," which is strong by contrast.

## SECTION II.—EMPHASIS OF EMOTION.

**Emphasis of Emotion addresses itself to the heart. It is the outgrowth of feeling.** We gather the sense of discourse from the speaker's Emphasis; his emotions spring out of the thought, and he conveys both sense and emotion in his utterance. From this it would seem that we may have sense without emotion, but, except with inarticulate cries, no emotion without sense. While Emphasis of Emotion generally carries with it the sense, it is not always applied to the *sense words*; there are often emotional words that take the chief Emphasis, the sense words receiving neither more nor less than their accustomed weight, e. g. in the sentence, "Can it be possible?" the most important sense word is "*possible*," the most important emotional word is "*can*," and while both are strong in Emotional Emphasis, "*can*" takes precedence.

Likewise in the sentence, "How could he be so cruel?" the most important sense word is "*cruel*," the chief emotional word is "*could*."

Observe the principal emotional words in the following sentences :—

"Must I endure all this?"

"Is it come to this?"

"Have I not cause enough for anger?"

"Would you be so merciless?"

*Portia.* "Then must the Jew be merciful."

*Shylock.* "On what compulsion must I?"

*Shak.*

The above marking represents but one of several acceptable renderings by different readers. It will readily be seen that Emphasis of Emotion is a "law unto itself," and is regulated more by the individuality of the speaker than by the construction of language. In no particular do men differ more than in their emotional characteristics. Different persons will give Emotional Emphasis to different words in the same sentence, and so long as such Emphasis keeps within the bounds of Emphasis of Sense as indicated in the preceding section, it is correct. For instance, in the impassioned words of Patrick Henry's speech: "Gentlemen may cry, Peace, peace! but there is no peace," one speaker would make "*is*" the emotive word, another would emphasize "*no*," and yet another would give prominence to the word "*peace*."

Furthermore, the same person under different circumstances will give Emotional Emphasis to different words of the same sentence. We quote from the well known Shakespearian critic, Mrs. Jamison, who in writing of the great actress, Mrs. Siddons, says:—

"In her impersonation of the part of *Lady Macbeth*, Mrs. Siddons adopted three different intonations in giving the words 'We fail.' At first, a quick, contemptuous interrogation—We fail? Afterwards with the note of admiration—We fail! and an accent of indignant astonishment, laying the principal emphasis on the word *we*—*We* fail! Lastly, she fixed on what I am convinced is the true reading—We fail. With the simple period, modulating her voice to a deep, low, resolute tone, which settled the issue at once; as though she had said, 'If we fail, why then we fail, and all is over.' This is consistent with the dark fatalism of the character, and the sense of the lines following; and the effect was sublime,—almost awful."

**Means of Emphasis.** — Effects in Emphasis are reached by means of the Elements of Vocal Expression and Action, which will be treated fully in **Parts II. and III.** respectively. It should be borne in mind that each application of a principle to illustrative material in the following pages is a practical Emphasis.

## PART II.

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### THE ELEMENTS OF VOCAL EXPRESSION.

WEBSTER defines an element as "one of the essential parts or principles upon which the fundamental powers of anything are based." There are certain recognized powers of expression in man's voice and action ; if by analysis we may resolve these into their essential elements or principles, arrange these principles in scientific form for study and practice, and by laws of synthesis apply them in the art of expression, we may lay claim to a science worthy the place it is now taking in the curricula of our best schools and colleges.

Nature is the original source from which we must draw our knowledge of applied principles in expression. The elements of audible expression are exemplified in Nature wherever force produces vibration. The principles of vocal expression are heard in Nature whenever sensation or thought or emotion is expressed by the vibration of vocal ligaments. We hear them in all their varied forms from the discordant croak of a frog to the finely attuned notes of a Patti.

There are four generic vocal elements, namely: **Quality, Force, Pitch and Time.** No sound can be uttered that does not embody all of these, while in their various modifications and combinations every shade of expression can be traced. Briefly defined, **Quality** is the *kind* of sound ; **Force** is the *power* with which sound is sent forth ; **Pitch** is the *elevation or depression* of a sound on the

scale ; and **Time** is the *duration* of utterance. It will be readily seen that all these are absolutely essential to every utterance.

**Dr. Rush** in his "Philosophy of the Human Voice" claims that there is a fifth element which he calls *Abruptness*. This is simply an occlusion of the organs previous to the explosive utterance of certain sounds in different degrees of Force, and is not essential to *all* utterance. As it is but a physical adjustment of the organs and not a part of the sound itself, it is no more a vocal element than the preparatory act of inhalation or the action of the abdominal muscles. Nor does it yield to the *triune test* to which we shall subject the four great generic vocal elements. Then for all or any one of these reasons we must here depart from the teachings of Dr. Rush.

On the other hand the ultra Delsartian would admit but *three* generic elements, and perhaps because he has recognized a *fourth* (Time) and is unable to classify it, he has abandoned the hope of reducing the vocal elements of Elocution to the exactness of his talismanic trio. But we think his error lies in the fact that he has attempted to reduce the materials of vocal expression to a *dogmatic classification* instead of analyzing these materials to find their properties for revealing man's **triune nature**. But this same condition confronts him in the study of **Action** to which the Delsarte philosophy is almost exclusively applied. The pantomimic agents are not grouped in trios ; we have one head, one torso, and four limbs. Further subdivision sustains the assertion ; we have two eyes, one nose, one mouth, two legs, two feet, two arms, two hands, and ten fingers. **Delsarte** has simply analyzed each of these agents of countenance, gesture and attitude, discovered their expressive zones and movements, and shown their correspondence to man's triune nature. He did not stop at the foundation of his scientific structure because

the materials about him were one, two, five, or ten in variety or number and of other forms than his illustrative triangle; but like a "master-builder" he gathered up the materials at hand, discovered their inherent properties and shaped and used them accordingly.

So in the realm of speech we should not turn aside from our investigation because there are *four* generic elements instead of *three*. "True science never thrusts facts into theories, but adapts theories to facts." We have endeavored to establish the truth of the triune theory in man's nature (p. 8). If this be true, all the facts of expression in elocution and oratory that have been recorded by writers from Quintillian to the present time will but echo its truth; while on the other hand, all the unproved statements of theorists must disappear.

Then into this **triune crucible** let us throw the vocal elements of the Rush philosophy together with all the discoveries and statements of more recent writers and teachers, and by this experimental test we shall be able to separate the true and the false, to cast aside the dross of misstatement and false opinions and retain the golden truths of expression as found in Nature.

## I.—HARMONY OF THE RUSH AND DELSARTE PHILOSOPHIES.

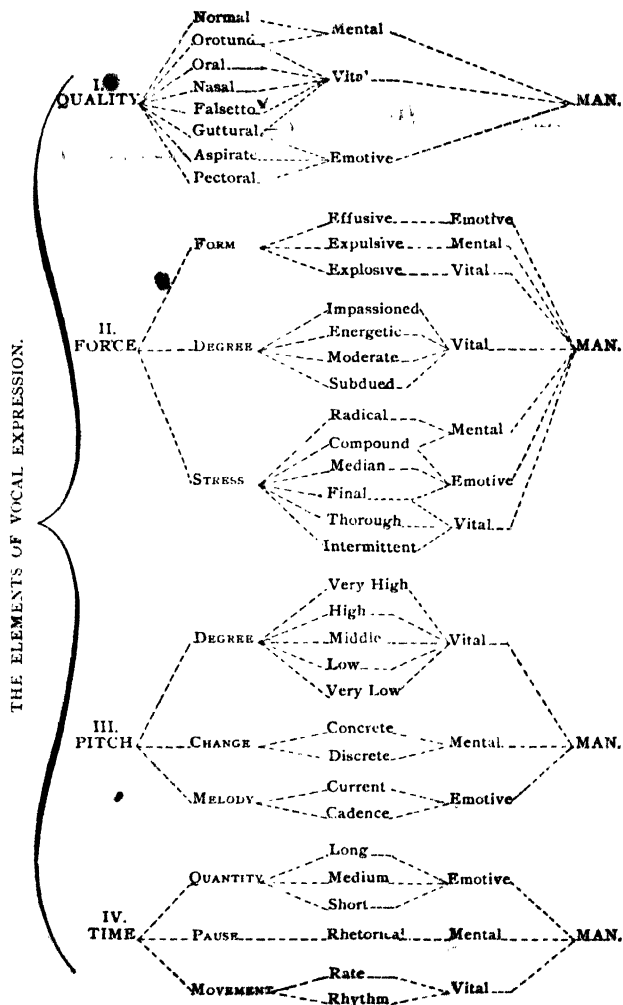
By the triune analysis we have found that each of the four **generic** vocal elements subdivides into three **specific** divisions that correspond exactly to the threefold division of man's nature. Warned by the error, which, according to his representatives, Delsarte made in his analysis of the **agents of action** by carrying his triune subdivisions into the territory of the purely imaginative and oftentimes wholly unexplainable, we have endeavored to discover the boundary line in *voice* beyond which practical subdivisions must cease.

To accomplish this we have made an arbitrary subdivision of each specific element and in turn of each subdivision. This revealed the fact, which we may here write down as a law for future guidance, that *as long as an element subdivides into its varieties or kinds, the subdivisions correspond to man's threefold nature; but when the subdivision marks simply the degrees, or parts, or different ways of applying the same element the subdivisions must find their response to the triune nature only through their correspondence to and combination with other elements.*

For instance, the following tabular view of the vocal elements (p. 87) shows that the generic element **Force** subdivides into the specific elements *Form*, *Degree*, and *Stress*, which, we will show, correspond to the *Emotive*, *Vital*, and *Mental* natures respectively. The specific element *Form* subdivides into three kinds, and *Stress* into six kinds, each of which, in turn, responds to one of the three divisions of man's nature, but the four subdivisions of *Degree* do not so respond. You cannot say that one degree of Force is Mental, another Emotive, or another Vital; they simply mark **degrees** of the same thing, just as six inches or one-third of a yard of cloth are not varieties of the cloth but are merely measurements of it.

Likewise the specific subdivisions of **Pitch** are *Degree*, *Change*, and *Melody* which correspond respectively to the *Vital*, *Mental* and *Emotive* natures; but there are five *Degrees* which do not so respond; two *Changes* (Concrete and Discrete) which are but **two ways** of changing from a lower to a higher or from a higher to a lower degree; and two divisions of *Melody* (Current and Cadence) which are but **parts** of the Melody of the whole sentence. These subdivisions, however, reveal some of nature's most active agents of expression which limit and measure the range of other elements through which, in turn, their response to man's triune nature is made manifest.

## II.—TABULAR VIEW OF THE SUBJECT.





## PRACTICAL ELOCUTION.

From a logical standpoint the further discussion of these facts must be reserved for the treatment of each element in its due order. The preceding diagrams, however, from the standpoint of the divisions and subdivisions of the elements will give a bird's-eye view of the whole subject; and we trust that the discussions which follow will establish the harmony of the Rush and Delsarte philosophies.

## CHAPTER I. — QUALITY.

The generic, vocal element **Quality is the kind or character of voice.** The French *timbre* (stamp) and the German *klang-farbe* (tone-color) are used by some writers to define Quality. When we speak of the quality of cloth we mean the kind of material regardless of its color, size, or shape ; so the Quality of voice means the kind of voice independent of its modulation, the intensity with which it is given, or the length of time it is continued.

By Quality we most readily distinguish voices ; we soon learn to know a person by the sound of his voice. A number of persons may sing in concert the same succession of notes, using the same time and loudness, but we may easily distinguish the individual voices by their Quality. A half dozen different kinds of musical instruments may be attuned to play the same selection in perfect harmony, but the Quality of the flute or violin is different from that of a cornet or a violoncello. These differences are due to the size and shape of the musical instruments ; so the slightest difference in the size, shape, and physical condition of the vocal organs or cavities makes a difference in the Quality of human voices. Nature has established a line of demarcation between the **male** and **female** voices which no art should attempt to break down. As the **child** grows into **youth** and youth into **manhood** his voice changes, and as **old age** creeps on, his

“big manly voice

Turning again toward childish treble, pipes  
And whistles in his sound.”

Every human being at **any period** of life has naturally **one predominant** Quality and **seven** other distinct Qualities

in different stages of development. In the eight Qualities with their various blendings and their combinations with other elements he expresses his whole range of thought and emotion.

## I. RESONANCE.

A distinguishing characteristic of each Quality is its **Resonance**. As this term is used in the definitions which follow, it should be explained here. Helmholtz defines Resonance as "the strengthening or reinforcing of a sound."

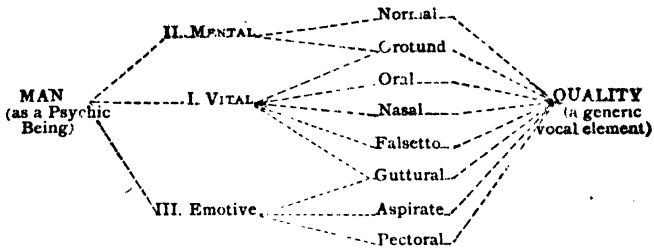
Resonance is produced by the vibration of a body of air enclosed or partly enclosed in some cavity, or by the reinforcing vibrations of some contiguous body. For instance vibrations are created by the projection of breath at the proper angle into the *embouchure* of a flute; these vibrations are re-enforced by reflection from its inner surface until the whole instrument vibrates and gives forth sound waves in the peculiar Quality of the flute. (We strike the keys and set the strings of a piano to vibrating; this vibration is intensified by the co-vibration of the sounding-board located in the resonant cavity, and we hear the peculiar Quality of the piano. So the human voice has its *primary* vibrative medium in the vocal cords, its *secondary* reinforcing vibrative material in the bones and cartilages of the chest, throat, and head, and its various resonant cavities, also in the chest, throat, and head (p. 14), in which we locate the eight Qualities of voice. )

## II. DIVISIONS AND DIAGRAMS.

The Qualities of voice, in the order created in this volume, are: (1) *Normal*, (2) *Orotund*, (3) *Oral*, (4) *Aspirate*, (5) *Guttural*, (6) *Pectoral*, (7) *Nasal*, and (8) *Falsetto*.

As impression should always precede expression, and the natural direction of expression is from within out, we will reverse the order of the diagrams on page 87 as we consider

each element. For Quality this gives us the following diagram :—



Here we have a beautiful harmony between the **Psychic Being** and a **Generic Vocal Element** through which this Being seeks to express itself. From the standpoint of man we hear the Quality of Nature's voice, for example, in the *prattle of children*. Our analysis classifies this Quality as the specific **Normal**; through this Normal we receive **Mental** impressions; thus if we wish to convey our purely mental impressions unstirred by unusual vitality or emotion we must use our **Normal Quality**. Again, suppose the Quality of Nature's voice is **Pectoral**, such as is heard in the low rumbling sounds of distant cannon or of a gathering storm. These sounds stir the **emotive** nature and convey through the law of correspondence the impression of *deepest sublimity* or *awe*: then when we give utterance to the *deepest sublimity* or *awe* in expression we should use our **Pectoral Quality**, because our voice should correspond with our psychic state. By this course of investigation and reasoning we may evolve a profounder philosophy of expression than a mere record of the accepted truths of Elocution.

It will be observed that the **Orotund** and the **Guttural Qualities** occupy the *pivotal points* in the scale upon which the triune natures turn. The reasons for this will be fully shown in the discussions which follow. It should also be remembered that each Quality responds in different degrees

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and proportions to the three states of Being, but in the above table they are arranged according to the nature which leads (see p. 14). More exact lines will be drawn when we combine the Qualities with the modifying elements of Force, Pitch, and Time.

### SECTION I.—NORMAL QUALITY.

#### I. DEFINITION AND USE.

The **Normal** (from *norma*, rule) is the ordinary, predominant, characteristic Quality peculiar to each individual. It is the natural basis upon which all the other Qualities rest, each of which is some modification of or variation from the Normal. The *typical* Normal is pure and the resonance is in the upper and back part of the mouth.

Because the perfection of this Quality is **purity** it is sometimes called *Pure Tone*, but a pure Normal is the exception rather than the rule. A speaker's Normal Quality may be very harsh and impure yet it is no less his Normal tone bearing the stamp of his peculiar characteristics. It is also erroneously called *Natural*, by some writers, but this implies that the other Qualities are *unnatural*; they are all natural when rightly used and unnatural when wrongly used. Accepting the word in its more specific sense as used in science, we have ventured to name this Quality the **Normal**.

The **Normal** belongs to the **Mental** division of man's triune nature, and is the Quality by which we express our normal thoughts and feelings, such as *conversation, didactic thought, joy, or mild pathos*, when the body is in a normal condition and the mind is not agitated by any unusual restraint or strong emotion. It is heard in Nature in the rippling brook, the song of birds, the prattle and laughter of children, and the ordinary conversation of all people in all

nations. To acquire or improve this purity the student should try to convert the stream of air into tone by a clear, smooth, even vibration of the vocal cords, and with an exact and unobstructed reflection from the hard palate. Conform to these conditions and practice on the tonics (p. 45), and the following :—

## II. ILLUSTRATIVE SELECTIONS.

[NOTE.—When the illustrative selection contains a great predominance of the elements under consideration the lines will not be underscored; but when a few words of the selection illustrate the particular element they will be marked by an underscored line.]

### From **MACBETH.** Act I, Scene VI.

*Duncan.* This castle hath a pleasant seat ; the air  
Nimble and sweetly recommends itself  
Unto our gentle senses.

*Banquo.* The guest of summer,  
The temple-haunting martlet, does approve,  
By his lov'd mansionry, that the heaven's breath  
Smells wooingly here : no jutting, frieze,  
Buttress, nor coigne of vantage, but this bird hath made  
His pendent bed, and procreant cradle :  
Where they most breed and haunt, I have observ'd,  
The air is delicate.

*Shakespeare.*

### From **HISTORY.**

At the dawn of civilization, when men began to observe and think, they found themselves in possession of various faculties,—first their five senses, and then imagination, fancy, reason, and memory. They did not distinguish one from the other. They did not know why one idea of which they were conscious should be more true than another. They looked around them in continual surprise, conjecturing fantastic explanations of all they saw and heard. Their traditions and their theories blended one into another, and their cosmogonies, their philosophies, and their histories are all alike imaginative and poetical. It was never

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perhaps seriously believed as a scientific reality that the Sun was the chariot of Apollo, or that Saturn had devoured his children, or that Siegfried had been bathed in the dragon's blood, or that earthquakes and volcanoes were caused by buried giants, who were snorting and tossing in their sleep; but also it was not disbelieved.—*James Anthony Froude.*

### From A LEGEND OF BREGENZ.

Girt round with rugged mountains the fair Lake Constance lies,  
In her blue heart reflected, shine back the starry skies;  
And, watching each white cloudlet float silently and slow,  
You think a piece of Heaven lies on our Earth below!

Midnight is there; and silence, enthroned in heaven, looks down  
Upon her own calm mirror, upon a sleeping town:  
For Bregenz, that quaint city upon the Tyrol shore,  
Has stood above Lake Constance a thousand years and more.

Her battlements and towers, upon their rocky steep,  
Have cast their trembling shadows for ages on the deep;  
Mountain, and lake, and valley a sacred legend know,  
Of how the town was saved one night, three hundred years ago.

*Adelaide A. Proctor.*

## SECTION II.—OROTUND QUALITY.

### I. DEFINITION AND USE.

The **Orotund** (named by Dr. Rush from *os*, the mouth, and *rotundus*, round, smooth) is a strong, clear, voluminous Quality with the resonance in the upper part of the chest. It has the purity of the Normal but is deeper in resonance<sup>1</sup>

<sup>1</sup> The student should distinguish between change of resonance and a mere change of Pitch. Different resonances may be reached on the same degree of Pitch and *vice versa*. The Orotund is most easily produced in the low or very low Pitch, but it ranges also into the very high.

and is greater in volume and strength. The Orotund is illustrated in the low, deep tones of the pipe organ, the roar of the ocean, or the booming of distant cannon. Our diagram (p. 91) shows this as one of the pivotal Qualities responding to the **Vital** as well as to the **Mental** nature. In expression it always conveys the impression of intense mentality, and at the same time it is the strongest of the eight Qualities. The predominance of either the Mental or Vital in this Quality depends upon the particular sentiment to be expressed, as will be shown when we combine it with the other elements which modify it.

The Orotund is used to express thoughts and emotions of a solemn, dignified and lofty nature, such as *reverence, grandeur, patriotism, and courage.* This Quality, so capable of cultivation and development in the human voice, adds greatly to the powers of a speaker who would reach his oratorical climaxes, and inspire his audience to action.

To produce the Orotund open wide the cavities of the mouth, pharynx, larynx, and chest, and so project and reflect the sound that it shall be clear and full, and shall be reinforced especially by the vibration of the bones of the chest. For this exercise use the *tonics*, and words containing a predominance of *tonics*, and *continuant subtonics* (pp. 45 and 46). Be careful not to strain or over-tax the vocal organs, keep in mind grand and lofty sentiments such as are found in the following selections, and the Orotund will soon become as easy of execution as the Normal.

## II. ILLUSTRATIVE SELECTIONS.

### FROM APOSTROPHE TO THE OCEAN. ✓

Roll on, thou deep and dark blue Ocean, roll !  
 Ten thousand fleets sweep over thee in vain ;  
 Man marks the earth with ruin, — his control  
 Stops with the shore : upon the watery plain,



The wrecks are all thy deed, nor doth remain  
 A shadow of man's ravage, save his own,  
 When for a moment, like a drop of rain,  
 He sinks into thy depths with bubbling groan,  
 Without a grave, unknell'd, uncoffin'd, and unknown.

*Byron.*

**From GOD'S FIRST TEMPLES.**

Father, thy hand  
 Hath reared these venerable columns : Thou  
 Didst weave this verdant roof. Thou didst look down  
 Upon the naked earth, and forthwith rose  
 All these fair ranks of trees. They in Thy sun  
 Budded, and shook their green leaves in Thy breeze,  
 And shot toward heaven. The century-living crow,  
 Whose birth was in their tops, grew old and died  
 Among their branches, till at last they stood,  
 As now they stand, massy and tall and dark,  
 Fit shrine for humble worshipper to hold  
 Communion with his Maker.

*Bryant.*

**From OUR DUTIES TO THE REPUBLIC.**

We stand the latest, — and, if we fail, probably the last, — experiment of self-government by the people. We have begun it under circumstances of the most auspicious nature. We are in the vigor of youth. Our growth has never been checked by the oppressions of tyranny. Our constitutions have never been enfeebled by the vices or luxuries of the old world. Such as we are, we have been from the beginning, — simple, hardy, intelligent, accustomed to self-government and to self-respect. The Atlantic rolls between us and any formidable foe. Within our own territory, stretching through many degrees of latitude and longitude, we have the choice of many products and many means of independence. The government is mild. The Press is free. Religion is free. Knowledge reaches or may reach every home. What fairer prospect of success could be presented? What means more adequate to accomplish the sublime end? What more is necessary than for the people to preserve what they have them-

selves created? Already has the age caught the spirit of our institutions. It has already ascended the Andes, and snuffed the breezes of both oceans. It has infused itself into the life-blood of Europe, and warmed the sunny plains of France and the lowlands of Holland. It has touched the philosophy of Germany and the North; and, moving onward to the South, has opened to Greece the lessons of her better days. Can it be that America, under such circumstances, can betray herself? Can it be that she is to be added to the catalogue of republics, the inscription upon whose ruins is: "They were, but they are not"? Forbid it, my countrymen! Forbid it, Heaven!—*Judge Story.*

## SECTION III.—ORAL QUALITY.

## I. DEFINITION AND USE.

**The Oral** (from *os*, the mouth) is a **thin, weak, shallow Quality with the resonance in the front part of the mouth.** It is so feeble that it comes apparently from the lips and is diametrically opposite to the Orotund in strength, resonance and significance. It is, as the word signifies, a mouth tone, and has but little re-inforcing vibration. It is produced by a **weak** projection of breath, a feeble vibration of the vocal cords, and a shallowness of the resonant cavities. When made very low, it should not be confounded with the Pectoral, or when very high, with the Falsetto.

This Quality is omitted in Dr. Rush's Philosophy, and it is further confused by other writers with the Aspirate and Pectoral. It plainly belongs to the **Vital** class of Qualities as it marks the least degree of vitality used in expression, just as the Orotund marks the strongest. When the Vital nature of a person is at its lowest ebb the Oral Quality is the physical result.

The Oral is illustrated in nature by the voice of any animal when exhausted by sickness or fatigue. Even a

little child knows when his canary bird is sick by its thin Oral chirp.

In expression the Oral is generally used only in an impersonative sense and indicates *timidity, indifference, languor, fatigue, or feebleness*. Like other Qualities it becomes a fault when wrongly used and as such it should be avoided. Read with Oral Quality the first, second, and the under-scored parts of the third illustration below.

## II. ILLUSTRATIVE SELECTIONS.

### From **AS YOU LIKE IT**. Act II, Scene 6.

*Adam*. Dear master, I can go no further : O, I die for food !  
Here lie I down, and measure out my grave. Farewell, kind master. — *Shakespeare*.

### From **WOUNDED**.

I am dying ; bend down, till I touch you once more ;  
Don't forget me, old fellow : God prosper this war !  
Confusion to enemies ! — keep hold of my hand, —  
And float our dear flag o'er a prosperous land !  
Where's Wilson, — my comrade, — here, stoop down  
your head ;  
Can't you say a short prayer for the dying and dead ?

*William E. Miller.*

### From **THE FAMINE**.

In the wigwam with Nokomis,  
With those gloomy guests that watch'd her,  
With the Famine and the Fever,  
She was lying, the belovèd,  
She, the dying Minnehaha.  
“Hark !” she said, “I hear a rushing,  
Hear a roaring and a rushing,  
Hear the Falls of Minnehaha  
Calling to me from a distance !”

"No, my child!" said old Nokomis,  
 "'Tis the night-wind in the pine-trees."  
 "Look!" she said, "I see my father  
Standing lonely at his door-way,  
Beckoning to me from his wigwam  
In the land of the Dacotahs."  
 "No, my child!" said old Nokomis,  
 "'Tis the smoke that waves and beckons.'  
 "Ah!" she said, "the eyes of Pauguk  
Glare upon me in the darkness,  
I can feel his icy fingers  
Clasping mine amid the darkness!  
Hiawatha! Hiawatha!"

*Long fellow.*

#### SECTION IV.—ASPIRATE QUALITY.

##### I. DEFINITION AND USE.

**The Aspirate** (from *aspiro*, to breathe) is a **breathy, whispered Quality**. The **resonance varies** according to the position of the organs and the distended and relaxed condition of the resonant cavities. The breath may be partly vocalized or wholly unvocalized.

In ordinary respiration the passage of the breath through the trachea, larynx, mouth and nasal cavities is inaudible; but in the Aspirate Quality the organs approximate the position of vocalization, though the vocal cords are withheld from vibrating. The sound is produced by the vibration of the false vocal cords and the mucous membrane of the throat and mouth, and by the peculiar reflection given the stream of air by the position of the vocal organs. Dependent upon the intensity with which the breath is sent forth, this Quality varies from the gentlest whisper, ex-

pressing the *merest secrecy or caution*, to the strong, breathy, half-vocalized sounds heard in *strong passion or vehemence*.

This Quality evidently belongs to the **Emotive** class. It always gives the impression of some **restraint or emotion**. Strong emotion, such as that engendered by **fear**, often exerts for the time a paralyzing effect upon the true vocal cords so that they do not vibrate. This fact is recognized in the common expression, "I was so frightened I couldn't speak." We hear the "windy suspiration of forced breath" when the intensity of emotion forces out more breath than can be vocalized.

In Nature we hear the Aspirate in the escape of steam, the whispering wind, and the hissing sound of the active volcano. The language of these sounds is **unmistakable**, and it accords with the correct use of this Quality.

The Aspirate of the human voice is easily produced, and when practiced judiciously gives economy of breath. Practice on the atonic sounds (p. 45) and on appropriate selections in Aspirate Quality, with different degrees of intensity, allowing as little expenditure of breath as possible. **Care** should be taken **not to dry the organs** by too continuous inhalation or to practice this Quality too long at a time. After each exercise go through the mechanical act of swallowing to restore the mucous membrane to its normal condition. The audibility of the Aspirate is greatly augmented by a very distinct and accurate articulation. Give all of the first and the underscored parts of the second selection in Aspirate Quality.

## II. ILLUSTRATIVE SELECTIONS.

**From MACBETH.** Act II, Scene I.

*Lady Macbeth.* I hear a knocking  
At the south entry: retire we to our chamber.  
A little water clears us of this deed:  
How easy is it, then! Your constancy

Hath left you unattended. Hark ! more knocking.  
 Get on your nightgown, lest occasion call us,  
 And show us to be watchers. Be not lost  
 So poorly in your thoughts. *Shakespeare.*

**From DARIUS GREEN AND HIS FLYING-MACHINE.**

"Hush!" Reuben said, "he's up in the shed !  
He's open'd the winder, — I see his head !  
He stretches it out, an' pokes it about,  
Lookin' to see 'f the coast is clear,  
An' nobody near ; —  
 Guess he don'o' who's hid in here !  
He's riggin' a spring-board over the sill !  
Stop laffin', Solomon ! Burke, keep still !  
He's a climbin' out now — Of all the things !  
 What's he got on ? I van, it's wings !  
 An' that t'other thing ? I vum, it's a tail !  
 An' there he sets like a hawk on a rail !  
 Steppin' careful, he travels the length  
 Of his spring-board, and teeters to try its strength.  
 Now he stretches his wings, like a monstrous bat ;  
 Peeks over his shoulder, this way an' that,  
 Fur to see 'f the 's anyone passin' by,  
 But the 's only a calf an' a goslin' nigh.  
 They turn up at him a wonderin' eye,  
 To see — The dragon ! he's goin' to fly !

*Trowbridge.*

**SECTION V.—GUTTURAL QUALITY.**

**I. DEFINITION AND USE.**

The Guttural (from *guttur*, throat) is a harsh, throaty, impure Quality with the resonance in the upper part of the throat. It is directly the opposite of a typical Normal

in purity and significance. It is produced by forcing the current of "vibratory air" through a contracted, tense position of the vocal organs, in which, as Dr. Rush explains, "the sides of the larynx and the base of the tongue are apparently brought in contact above the glottis." The re-inforcing vibration is confined almost exclusively to the false vocal cords, and the mucous membrane of those parts of the throat and mouth involved. It will be seen that this rigid condition of the vocal organs is in harmony with that of the whole body when under the **Emotive** and **Vital** influences that actuate this Quality.

The **Guttural** in Nature is heard in the cry of an angry bird, the voice of an angry child, the snarl of an angry dog, the growl of an infuriated tigress, or the crash of a violent storm. It is the natural expression of any *malignant passion or emotion*, such as *contempt, scorn, hatred or revenge*. We should hate the false as well as love the true and beautiful; we cannot fully express hatred without using this Quality.

The **Guttural** is a medium through which two natures, the **Vital** and the **Emotive**, manifest themselves; the predominance of either depends upon the particular emotion. For instance, in *scorn* or *revenge*, perhaps the Emotive leads; while in *violent hate* or *rage* great vitality is added to the Emotive, and the physical powers are strung to their utmost tension.

For development of this Quality practice on the tonics and words expressing the malignant emotions and passions. When practiced with reasonable moderation, at proper intervals, and with a hearty appreciation of its significance the Guttural is very strengthening to the vocal organs; it gives great power to certain strong personation, and oratorical invective. It should not be given on every word of a sentence unless every word expresses malignant feeling which is rarely the case. It is to be applied only to those words which embody the sentiment. The Guttural placed upon the underscored words in the following selections will

represent but *one* of many conceptions of these lines. This marking is offered by way of suggestion to the student.

## II. ILLUSTRATIVE SELECTIONS.

### From CATILINE'S DEFIANCE.

"Traitor!" I go; but, I return! This — trial!  
 Her I devote your Senate! I've had wrongs  
 To stir a fever in the blood of age,  
 Or make the infant's sinews strong as steel.  
 This day's the birth of sorrow; this hour's work  
 Will breed proscriptions! Look to your hearths, my Lords!  
 For there, henceforth, shall sit, for household gods,  
Shapes hot from Tartarus; all shames and crimes;  
Wan Treachery, with his thirsty dagger drawn;  
Suspicion, poisoning his brother's cup;  
Naked Rebellion, with the torch and axe,  
 Making his wild sport of your blazing thrones;  
 Till Anarchy comes down on you like night,  
 And Massacre seals Rome's eternal grave.

### From OTHELLO.

*Oth.* O, that the slave had forty thousand lives,  
 One is too poor, too weak for my revenge!  
 Now do I see 'tis true. — Look here, Iago;  
 All my fond love thus I do blow to heaven:  
 'Tis gone. —  
 Arise, black vengeance, from thy hollow cell!  
 Yield up, O love, thy crown, and hearted throne,  
 To tyrannous hate! swell, bosom, with thy fraught,  
 For 'tis of aspics' tongues!

*Iago.* Pray, be content.

*Oth.* O, blood, Iago, blood!

*Shakespeare.*



## SECTION VI.—PECTORAL QUALITY:

## I. DEFINITION AND USE.

**The Pectoral** (from *pectus*, the breast) is a deep, hollow, sepulchral Quality with the resonance in the lower part of the chest. This is a much misunderstood Quality. Because it resembles other Qualities, some writers, including Dr. Rush, have excluded it altogether ; but we hold that it is a *distinct* Quality, characteristic of sentiments not expressed by any of the other Qualities. It is similar to the *Orotund* because of the enlarged size of the resonance chamber, but it is lower in resonance and admits of less Force and purity ; it resembles the *Oral* in lack of strength, but these two Qualities are the opposite in resonance, and different in range of Pitch ; it also resembles the *Aspirate* in its lack of vocality, and in its significance of *secrecy* and *suppression*, but, unlike the Aspirate it always has an audible vibration of the true vocal cords, and the position of the vocal organs is different in these Qualities. In his definitions of the *Guttural* and *Pectoral* a recent writer interchanges the resonance of these two Qualities, but the derivation of the words would seem to indicate that this is an error. The significance of each is essentially different ; the Guttural is *aggressive*, the Pectoral is *defensive*.

The **Pectoral** belongs to the **Emotive** division, and is never used except when the Emotive Nature is strongly stirred. Its significance is unmistakable in the lowest notes of a large pipe-organ, and in the low rumbling sounds of the earthquake, the active volcano, or a gathering storm.

~~We use the Pectoral to express those sentiments and emotions inspired by the majestic, the awful, or the supernatural, such as awe, deepest reverence, and sublimity.~~ Many of the sublimest passages of the Bible and the highest dramatic and oratorical effects can be expressed only in this Quality.

The Pectoral is produced by opening the glottis as wide as will admit of vocalization, and so projecting the breath that the re-inforcing vibrations shall be confined to the soft spongy parts of the lungs and the bones and cartilages of the lower chest. If the student will take a full inhalation, give a gentle, continuous *Orotund*, then open the glottis more widely allowing the escape of more breath, and a deeper resonance, and finally run this Quality into a simple *Aspirate*, he will have produced the distinct Quality of **Pectoral** between the *Orotund* and the *Aspirate*.

Practice in Pectoral the **tonics**: *a* (as in arm), *a* (in all), *o* (in old), and *ou* (as in our), and such **words** as express the sentiments appropriate to this Quality.

## II. ILLUSTRATIVE SELECTIONS.

### From GENESIS. Ch. 28, vs. 16-17

And Jacob awakened out of his sleep, and he said, Surely the Lord is in this place, and I knew it not.

And he was afraid, and said, How dreadful is this place! this is none other but the house of God, and this is the gate of heaven.

### From APPEAL IN BEHALF OF IRELAND.

Famine, gaunt and ghastly famine, has seized a nation with its strangling grasp. . . Alas, for poor human nature! how can it sustain this fearful warfare? Day by day the blood recedes, the flesh deserts, the muscles relax, and the sinews grow powerless. At last the mind, which at first had bravely nerved itself against the contest, gives way under the mysterious influences which govern its union with the body. Then the victim begins to doubt the existence of an overruling Providence. He hates his fellow-men, and glares upon them with the longing of a cannibal and, it may be, dies blaspheming. — *S. S. Prentiss*.

From **MACBETH.** Act II, Scene 1.

*Macb.* Go bid thy mistress, when my drink is ready,  
 She strike upon the bell. Get thee to bed. — [*Exit Servant.*]  
Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch thee.  
I have thee not, and yet I see thee still.  
 Art thou not, fatal vision, sensible  
 To feeling as to sight? or art thou but  
 A dagger of the mind, a false creation,  
 Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable  
As this which now I draw.  
 Thou marshall'st me the way that I was going;  
 And such an instrument I was to use.  
 Mine eyes are made the fools o' the other senses,  
 Or else worth all the rest: I see thee still;  
And on thy blade and dudgeon gouts of blood,  
Which was not so before. — There's no such thing:  
 It is the bloody business which informs  
 Thus to mine eyes. — Now o'er the one half world  
Nature seems dead, and wicked dreams abuse  
The curtain'd sleep; now witchcraft celebrates  
Pale Hecate's offerings; and wither'd murder,  
Alarum'd by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace,  
With Tarquin's ravishing strides, towards his design  
Moves like a ghost. — Thou sure and firm set earth,  
Hear not my steps which way they walk, for fear  
Thy very stones prate of my whereabouts,  
And take the present horror from the time,  
Which now suits with it. Whiles I threat, he lives;  
 Words to the heat of deeds too cold breath gives.

[*A bell rings.*]

I go, and it is done ; the bell invites me.—  
 Hear it not, Duncan ; for it is a knell  
 That summons thee to Heaven or to Hell.

*Shakespeare.*

## SECTION VII.—NASAL QUALITY.

### I. DEFINITION AND USE.

**The Nasal** (from *nasus*, the nose) is an impure, twanging Quality with the resonance in the front nasal cavities. The student should distinguish between the Nasal Quality and a mere obstruction of the nasal passages. The Nasal may be produced by forcing the air through the nose as well as by lessening the due proportion which should pass through. It is made by lowering the soft palate, and projecting the column of vocalized air at such an angle that it passes beyond the posterior nasal cavities, enters the nostrils and finds its re-inforcing vibrations in the front nasal cavities. The **Nasal** belongs to the **Vital** division. It is due primarily to defects in the size or shape, or to the diseased condition of the nasal cavities, and secondarily to the imitation of these defects, and the careless habits of speech superinduced by a spirit of drollery or burlesque. When wrongly used and allowed to tinge the other Qualities with its physical impurities it becomes one of the most disagreeable defects in Quality. As an acquired fault it may be cured by any exercise that will enlarge the nasal cavities, and establish the habit of forcing the vocal stream at the proper angle and in the right proportion through the nose.

We hear the Nasal in the lazy call of the street peddler, in the wheezing tones of an imperfect bag-pipe, and in the discordant braying of the donkey; these give the impression of a lack of exerted vitality, and the comical situations arising therefrom awaken in us a sense of the droll and

ludicrous. The **Nasal** in Elocution is used in an impersonative sense to express *laziness, mimicry, burlesque, drollery, irony, sneer*, etc.

## II. ILLUSTRATIVE SELECTIONS.

From **KING HENRY IV.**—Part First. Act II, Scene 4.

*Prince.* What trick, what device, what starting-hole, canst thou now find out to hide thee from this open and apparent shame?

*Pointz.* Come, let's hear, Jack; what trick hast thou now?

*Falstaff.* By the Lord, I knew ye as well as he that made ye. Why, hear ye, my masters: Was it for me to kill the heir-apparent? Should I turn upon the true Prince? — *Shakespeare.*

From **DARIUS GREEN AND HIS FLYING-MACHINE.**

"The birds can fly, an' why can't I?  
Must we give in," says he with a grin,  
"That the bluebird an' phœbe are smarter'n we be?  
Jest fold our hands, an' see the swaller,  
An' blackbird an' catbird beat us holler?  
Does the little chatterin', sassy wren,  
No bigge'rn my thumb, know more than men?  
Jest show me that! ur prove 't the bat  
Hez got more brains than's in my hat,  
An' I'll back down, an' not till then!"  
He argued further: "Nur I can't see  
What's th' use o' wings to a bumble-bee,  
Fur to git a livin' with, more'n to me;—  
Ain't my business important's his'n is?  
That Icarus made a pretty muss,—  
Him an' his daddy Dædalus;†  
They might 'a' know'd that wings made o' wax  
Wouldn't stand sun-heat an' hard whacks:  
I'll make mine o' luther, ur suthin' ur other."  
And he said to himself, as he tinker'd and plann'd,

"But I ain't goin' to show my hand  
To nummies that never can understand  
The fust idee that's big an' grand."

*Trowbridge.*

## SECTION VIII.—FALSETTO QUALITY.

### I. DEFINITION AND USE.

**The Falsetto** (from *falsus*, false) is a pure, shrill, penetrating Quality ranging above the ordinary Pitch, with the resonance in the upper part of the pharynx. It is literally the *false voice*, "beginning," Dr. Rush states, "where the natural voice breaks, or out-runs its compass;" yet in Pitch it overlaps and ranges lower than the highest notes of the ordinary compass.

Much has been written from the singer's standpoint, regarding the position and action of the vocal organs in the production of this Quality; but for the purposes of speech perhaps it is sufficient to know that the uvula and soft palate are raised, the tonsils are drawn more closely together, the vibrations of the true vocal cords are regular and even and limited to their thin edges only and to a small portion of their length, and the sound is so projected that the re-inforcing vibrations are confined to the upper part of the pharynx.

The habit of allowing other Qualities to break into the Falsetto is a serious fault which should be corrected by vocal culture guided by correct knowledge of the right use and the abuse of this Quality.

Illustrations of the Falsetto may be heard in the scream of a frightened child, the cry of a whipped dog, or the excited cheer of a political party. This Quality plainly belongs to the **Vital** division, and is used to express any condition of excitability which overcomes the free vi-

bration of the whole length of the vocal cords, such as great excitement, fright, yelling, screaming or excessive emphasis. It is also used in various kinds of *calling*.

## II. ILLUSTRATIVE SELECTIONS.

### From HOW WE HUNTED A MOUSE.

I was dozing comfortably in my easy chair, and dreaming of the good times which I hope are coming, when there fell upon my ear a most startling scream. It was the voice of my Maria Ann. The voice came from the kitchen, and to the kitchen I rushed. The idolized form of my Maria was perched upon a chair, and she was flourishing an iron spoon in all directions, and shouting "shoo" in a general manner at everything in the room. To my anxious inquiries as to what was the matter, she screamed, "O! Joshua, a mouse, shoo—shoo—, a great, horrid mouse, and she—cw, it ran right out of the cupboard—shoo—go away—O, Joshua—shoo—kill it, oh, my—shoo!" —*Joshua Jenkins.*

### From JIMMY BUTLER AND THE OWL.

Just then I heard somebody a long way off say, "Whip poor Will!" "Bedad," sez I, "I'm glad it isn't Jamie that's got to take it, though it seems it's more in sorrow than in anger they are doin' it, or why should they say, 'poor Will'? an' sure they can't be Injun, haythin, or naygur, for it's plain English they're afther spakin'. Maybe they might help me out o' this," so I shouted at the top of me voice, "A lost man!" Thin I listened. Prisently an answer came.

"Who! Whoo! Whooo!"

"Jamie Butler, the waiver!" sez I, as loud as I could roar, an', snatchin' up me bundle an' stick, I started in the direction of the voice. Whin I thought I had got near the place, I stopped an' shouted again, "A lost man!"

"Who ! Whoo ! Whooo !" said a voice right over my head.

"Sure," thinks I, "it's a mighty quare place for a man to be at this time of night; maybe it's some settler scrapin' sugar off a sugar-bush for the children's breakfast in the mornin'. But where's Will and the rest of them?" All this wint through me head like a flash, an' thin I answered his inquiry.

"Jamie Butler, the waiver," sez I, "an', if it wouldn't inconvenience yer Honour, would yez be kind enough to step down an' show me the way to the house of Dennis O'Dowd?"

"Who ! Whoo ! Whooo !" sez he.

"Dennis O'Dowd," sez I, civil enough, "an' a dacent man he is, and first cousin to me own mother."

"Who ! Whoo ! Whooo !" says he again.

"Me mother!" sez I, "an' as fine a woman as iver peeled a biled pratie wid her thumb nail, an' her maiden name was Molly McFiggin."

"Who ! Whoo ! Whooo !"

"Paddy McFiggin!" bad luck to yer deaf ould head, Paddy McFiggin, I say,—do ye hear that?" — *Anon.*

#### SECTION IX.—VOCAL CULTURE OF QUALITY.

The best way to acquire or cultivate a good Quality of voice is to practice in **all** the Qualities, giving to each that proportion of time most suitable to the individual needs of the student. This proportion should be made by careful test and observation on the part of both teacher and student. Arrange and give **sounds, words, and appropriate sentences** in each of the **Qualities**, the whole exercise to consume *ten or fifteen minutes each day* until all can be given with perfect ease; then increase the length of time to *twenty or thirty minutes a day*, retaining the proper proportion of time



allotted to each Quality. The object is to accustom the ear to these Qualities, to train the voice to execute them at will, and to acquire **purity of tone** which we have ranked as the first requisite of a good voice (p. 38). ✓

## CHAPTER II. — FORCE.

In mechanical science Force is that which “produces or can produce motion.” As a **generic element** in Elocution **it is the power or energy with which sound waves are sent forth from the vocal organs.** In its technical sense it must not be confounded with *loudness*. **Loudness is strong Force plus vibration.**

Figuratively speaking Force is the exploding powder back of the ball, and Loudness is the momentum of the ball. We may give a great deal of Force or energy to a sound without producing much loudness. For instance, strong Force with Aspirate Quality will not be heard very far, while ordinary Force with a clear Normal Quality would fill a large auditorium.

**Force** has been treated usually from the standpoint of **degree only.** We will consider the subject **as an energy** within the Psychic Being **impelled by the three-fold nature,** and manifesting itself in **three** corresponding directions, namely: 1. *Form*, 2. *Degree*, and 3. *Stress*.

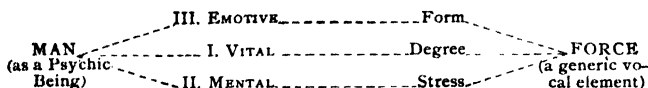
### I. ANALOGY WITH THE TRIUNE NATURE.

I. **Form is the manner of exerting Force.** It belongs chiefly to the Emotive nature and reveals the sentiment or emotion implied. The simple utterance of words will convey thought, but the **manner** or **Form** shows the *feeling* accompanying the words.

II. **Degree relates to the measure of the power with which Force is exerted** and is dependent upon the amount of vitality expended in a given utterance. A very loud Degree of Force can not come from a speaker of very low physical vitality. Degree, then, plainly belongs to the Vital division.

III. **Stress is the location of Force upon certain parts of the sound or word**, by which the special significance or meaning is made known. It is one of the active agents by which voice is articulated or modulated into speech, revealing largely the activities of the mind. It therefore corresponds to the Mental nature.

The above analogies may be represented by the following diagram :—




This general classification will be further explained in the fuller treatment which follows.


#### SECTION I.—FORM.

We have seen that **Form is the manner or mode in which Force is exerted**. It relates to the smoothness or abruptness with which a sound or syllable is begun or ended. There are but three Forms heard in Nature, namely : 1, *Effusive* ; 2, *Expulsive* ; and 3, *Explosive*.

The three Forms may be represented to the eye by the following illustrations :—

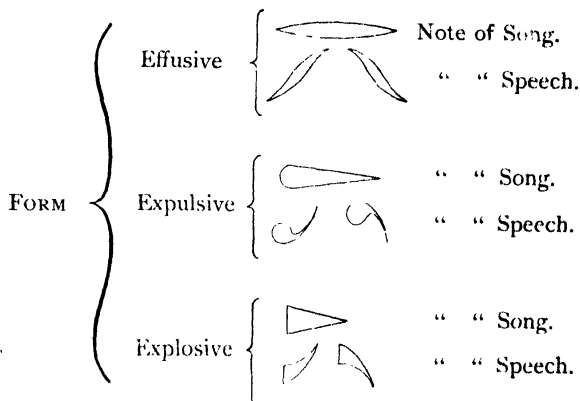
Effusive 

FORM Expulsive

Explosive 

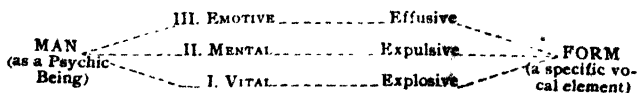
The above figures simply illustrate the opening and closing of sounds regardless of their use as speech notes. To further illustrate Form it becomes necessary at this point to explain briefly and illustrate the song-notes and speech-notes with which the Forms are used in expression.

A **Note of Song** begins, continues, and ends on the same plane of Pitch ; a **Note of Speech** includes more than one Degree of Pitch and runs from a lower to a higher, or from a higher to a lower plane. This subject will be fully treated in a subsequent chapter on Pitch ; the following illustrative diagram will serve our present purpose.



In the above figure no attempt is made to illustrate the great variety of notes used in speech. Much of the so-called “sing-song” style of reading and speaking is due to the use of song-notes instead of speech-notes. The student should practice on each until he can easily distinguish between them.

We have seen that **Form** is a specific division of the generic vocal element, **Force**. The above diagrams show its further subdivision into **three kinds** ; if this subdivision is correct these three kinds must prove to be active agents in expression, corresponding to man's three-fold nature. Let us define the three Forms and consider the analogies in the following diagram :—



## I. THE EFFUSIVE.

The Effusive is that Form of voice in which Force is applied smoothly and evenly so that the sound flows forth gently and without abruptness either in the opening or closing of the sound. It is heard in nature in the plaintive notes of the dove, the moaning wind, and the roar of the cataract, each of which inspires in us correspondingly depressed or solemn emotions. The mournful howl of a dog, the moan of a child, the groan of a man in sorrow, are all in the Effusive Form. In all these cases the Emotive nature is stirred beyond the Mental or Vital natures. The Effusive Form, then, is the especial agent of the **Emotive** nature and is employed to express the gentler and more solemn emotions, such as *pathos, reverence, feebleness, suppressed fear, awe*, etc.

## II. THE EXPULSIVE.

The Expulsive is that Form in which Force is applied abruptly and quickly so that the sound rushes forth from the vocal organs. It is heard in the babbling brook, the chatter of birds, the prattle of children, and in the ordinary unemotional conversation of all peoples in all languages. This Form escapes the Effusive on the one hand, expressing emotion, and the Explosive on the other, expressing vitality or excitability. It occupies the middle ground between the two extremes of Form, and it must be used to express man's ordinary thoughts when he is unmoved by emotion or excitability. The Expulsive, then, corresponds to the **Mental** nature, and is used to express those operations of the mind which result from the perception, memory, reason, or imagination — such as *narration, didactic thought, gladness, patriotism*, etc.

## III. THE EXPLOSIVE.

The **Explosive** is that **Form** in which **Force** is **exerted** **instantaneously**, causing the sound to burst forth **very abruptly**. It is produced by forcing the breath into the vocal cavities, checking it briefly by whatever closure of organs the sound requires, and then by a sudden opening of the organs and action of the expiratory muscles the sound bursts forth. It is heard in the sudden peal of thunder, the report of a gun, the crack of a whip, the stroke of a hammer, the clapping of hands, and the piercing laughter of children, —all of which imply strong vitality and excitability. The physical conditions necessary to the production of this **Form** show its intense vitality. The **Explosive** evidently belongs to the **Vital** division and is used to express those intense emotions and passions in which great physical vitality is aroused, such as the excitement of *great earnestness, joy, defiance, alarm, anger*, etc.

It should be noted, however, that in the **Explosive Form** the **Emotive** nature follows closely upon the **Vital**. In fact, the student, at first thought, might assign this **Form** to the **Emotive** division ; but a closer analysis shows that while the **Emotive** is prominent, as in all the above cases, the **Vital** **leads**. ~~*Defiance and alarm* are intensely **Emotive**, but their expression would be tame or even false without the vitality of the **Explosive Form**.~~ The varying proportions of emotion and vitality in this **Form** will depend upon the exact shading of the particular sentiment to be expressed. For instance, in *defiance* the **Vital** is evidently far more prominent than the **Emotive** ; while in *joy* or *rapture* the **Emotive** almost equals the **Vital**. If *joy* is *ecstatic* and of a *pathetic* or *reverential* nature, the **Emotive** will over-ride the **Vital** and throw the expression into the **Effusive Form**. This may be illustrated by the ecstatic pathos of "Romeo and Juliet," or by many of the sublime, ecstatic "Psalms of David."

## PRACTICAL ELOCUTION.

### IV. RELATIVE VALUES OF THE THREE NATURES IN THE FORMS.

In accordance with the preceding discussions the relative proportions in which the three natures are represented in each of the three Forms may be shown by the order and approximate numerical values in the following diagram :—

FORM.	{	EFFUSIVE : Emotive 50, Mental 30, Vital 20 = 100.
		EXPULSIVE : Mental 50, Vital 30, Emotive 20 = 100.
		EXPLOSIVE : Vital 50, Emotive 40, Mental 10 = 100.

The sum of values in each division gives the **Emotive** 110 (= **first**), the *Vital* 100 (= **second**), and the *Mental* 90 (= **third**). Thus, broadly speaking, the **Emotive leads**, hence our classification of Form as an Emotive Element (p. 116).

### V. ILLUSTRATIVE SELECTIONS.

In the following selections it must not be understood that the particular Form illustrated must be given throughout, or even upon all the words of the particular parts which embody the sentiments under consideration. A few words or sentences given in the Effusive Form may give an Emotive cast to an entire selection ; while a very few words in the Explosive are sufficient to express the vitality or excitement of the illustration. The expression must depend upon the sentiment which, in turn, depends upon the words ; the selection of these words is left largely to the judgment of the teacher or student, though in some cases we have underscored words to secure a more definite application of the principle.

#### 1. *Effusive Form.*

#### THE ISLE OF LONG AGO.

O a wonderful stream is the river Time,  
As it runs through the realm of tears,

With a faultless rhythm and a musical rhyme,  
 And a boundless sweep and a surge sublime,  
 As it blends with the Ocean of Years.

How the Winters are drifting, like flakes of snow,  
 And the Summers like buds between,  
 And the year in the sheaf ; so they come and they go,  
 On the river's breast, with its ebb and flow,  
 As it glides in the shadow and sheen.

There's a magical isle up the river Time,  
 Where the softest of airs are playing ;  
 There's a cloudless sky and a tropical clime,  
 And a song as sweet as a vesper chime,  
 And the Junes with the roses are straying.

And the name of that Isle is the Long Ago,  
 And we bury our treasures there ;  
 There are brows of beauty and bosoms of snow ;  
 There are heaps of dust, — but we loved them so !  
 There are trinkets and tresses of hair ;

There are fragments of song that nobody sings,  
 And a part of an infant's prayer ;  
 There's a lute unswept, and a harp without strings ;  
 There are broken vows and pieces of rings,  
 And the garments that she used to wear.

There are hands that are waved when the fairy shore  
 By the mirage is lifted in air ;  
 And we sometimes hear through the turbulent roar  
 Sweet voices we heard in the days gone before,  
 When the wind down the river is fair.

O, remember'd for aye be the blessèd Isle,  
 All the day of our life until night ;  
 When the evening comes with its beautiful smile,  
 And our eyes are closing to slumber awhile,  
 May that Greenwood of Soul be in sight !

*Benj. F. Taylor.*



2. *Expulsive Form.*From **DOMBEY AND SON.**

Paul Dombey had never risen from his little bed. He lay there listening to the noises in the street, quite tranquilly; not caring much how the time went, but watching it and everything about him with absorbing eyes.

When the sunbeams struck into his room through the rustling blinds and quivered on the opposite wall like golden water, he knew that evening was coming on, and that the sky was red and beautiful. As the reflection died away, and a gloom went creeping up the wall, he watched it deepen, deepen into night. Then he thought how the long streets were dotted with lamps, and how the joyful stars were shining over head. His fancy had a strange tendency to wander to the river, which he knew was flowing through the great city; and now he thought how black it was, and now how deep it would look, reflecting the hosts of stars — and more than all, how steadily it rolled away to meet the sea. — *Dickens.*

From **HAMLET.** Act III, Scene 2.

*Hamlet.* Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue : but, if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus ; but use all gently : for in the very torrent, tempest, and, as I may say, whirlwind of your passion, you must acquire and beget a temperance, that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings : who, for the most part, are capable of nothing but inexplicable dumb-shows and noise : I would have such a fellow whipped for o'er-doing Termagant ; it out-herods Herod : pray you, avoid it.

*Player.* I warrant your Honor.

*Hamlet.* Be not too tame neither, but let your own discretion be your tutor : suit the action to the word, the word to the action ; with this special observance, that you o'erstep not the modesty of nature ; for any thing so overdone is from the purpose of

playing, whose end, both at first and now, was and is, to hold, as 'twere, the mirror up to Nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now, this overdone, or come tardy off, though it make the unskilful laugh, cannot but make the judicious grieve; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians nor the gait of Christian, pagan, nor Turk, have so strutted and bellowed, that I have thought some of Nature's journeymen had made them and not made them well, they imitated humanity so abominably.

I *Player*. I hope we have reformed that indifferently with us, sir.

*Hamlet*. O, reform it altogether. And let those that play your Clowns speak no more than is set down for them: for there be of them that will themselves laugh, to set on some quantity of barren spectators to laugh too; though, in the meantime, some necessary question of the play be then to be considered: that's villainous, and shows a most pitiful ambition in the Fool that uses it. Go, make you ready. — *Shakespeare*.

### 3. *Explosive Form.*

From **BEN-HUR**.

"Messala hath reached his utmost speed. See him lean over his chariot-rim, the reins as loose as flying ribbons. Look then at the Jew! He throws all his weight on the bits! I see, I see! If the gods help not our friend, he will be run away with by the Israelite. No, not yet! Look! Jove with us, Jove with us!"

The cry, swelled by every Latin tongue, shook the velaria over the consul's head. — *Lew Wallace*.

From **ZINGARILLA**.

"Where shall I flee?

Back, down! Sic! Upon them Zhock!

Yonder Zhock, down by the sea.  
 Zhock, how dare you ! Peace, Zhock !  
 I am wild Zingarilla, thy mistress,  
Down ! back ! away ! down ! down !  
 I feel his thorny claws around my neck,  
 His hot breath in my throat."

*E. L. McDowell.*

**From THE BELLS.**

Hear the loud alarum bells, — brazen bells!  
 What a tale of terror, now, their turbulency tells!  
 In the startled ear of night  
 How they scream out their affright!  
 Too much horrified to speak,  
 They can only shriek, shriek,  
 Out of tune,  
 In a clamorous appealing to the mercy of the fire,  
 In a mad expostulation with the deaf and frantic fire  
 Leaping higher, higher, higher,  
 With a desperate desire,  
 And a resolute endeavor  
 Now — now to sit or never  
 By the side of the pale-faced moon.  
 O, the bells, bells, bells!  
 What a tale their terror tells  
 Of despair!  
 How they clang, and clash, and roar!  
 What a horror they outpour  
 On the bosom of the palpitating air!  
 Yet the ear, it fully knows,  
 By the twanging and the clanging,  
 How the danger ebbs and flows;

Yet the ear distinctly tells,  
 In the jangling and the wrangling,  
 How the danger sinks and swells,  
 ' By the sinking or the swelling in the anger of the bells, —  
 Of the bells, bells, bells, bells, bells —  
 In the clamour and the clangour of the bells!

## VI. VOCAL EXERCISES IN THE FORMS.

1. For **Effusive**. Give the continuant sounds (p. 46) and indefinite syllables and words (p. 65) in the Effusive Form with notes of song and notes of speech (p. 115).

2. For **Expulsive**. Give the vowels and any syllables and words in the Expulsive Form with notes of song and notes of speech.

3. For **Explosive**. Give words beginning with the sub-tonics **b**, **d**, and **g**, the atonics **p**, **t**, and **k**, and all the tonics (p. 45) in Explosive Form with notes of song and notes of speech. The breath should be forced into the cavities, checked for a moment by the closure of the organs which are then thrown open suddenly producing the Explosive. In the sounds **b** and **p**, this stoppage is made by the closure of the lips; in **d** and **t**, by the pressure of the tongue against the front part of the roof of the mouth; in **g** and **k**, by the contact of the back part of the tongue and the soft palate; and in the tonics by the occlusion of the superior (or false) vocal cords.

## VII. COMBINATION OF QUALITY AND FORM.

We have now progressed far enough to make a combination which will show more definitely the kinds of thought and emotion expressed by the elements thus far considered.

Because of its importance we sometimes call the following diagram,

## PRACTICAL ELOCUTION.

### I. "The Multiplication Table of Expression."

<b>The Normal Quality combined with</b>	EFFUSIVE FORM EXPRESSES		{ Solemnity Tranquillity Pathos.
	EXPULSIVE	" "	{ Ordinary Conversation Didactic Thought Gladness.
	EXPLOSIVE	" "	{ Gaiety, Joy Laughter Great Earnestness.
<b>The Orotund Quality combined with</b>	EFFUSIVE " "		{ Reverence Sublimity Devotion.
	EXPULSIVE	" "	{ Grandeur Patriotism Lofty Oratorical Thought
	EXPLOSIVE	" "	{ Courage Defiance Alarm.
<b>The Oral Quality combined with</b>	EFFUSIVE " "		{ Sickness Feebleness Idiocy.
	EXPULSIVE	" "	{ Timidity Languor Fatigue.
<b>The Aspirate Quality combined with</b>	EFFUSIVE " "		{ Suppressed Fear Stillness Secrecy.
	EXPULSIVE	" "	{ Sudden Fear Stealthiness Suppressed Command.
	EXPLOSIVE	" "	{ Intense Fear Terror Consternation.
<b>The Guttural Quality combined with</b>	EXPULSIVE " "		{ Impatience Scorn, Hate Revenge.
	EXPLOSIVE	" "	{ Violent Hate Anger Rage.

The Pectoral Quality combined with	{	EFFUSIVE	"	{	Deepest Solemnity Awe and Veneration.
		EXPULSIVE	"		Dread Amazement Horror.

Other synonymous words may be used in addition to the three or four given under each combination ; we have endeavored to give a few representative kinds of thought or emotion which will direct the thoughts of the student into the right channel. The above table should be thoroughly committed to memory.

## 2. *Proofs in Nature and Expression.*

Let us investigate more closely and see if the kinds of sentiment are correctly assigned to each combination. To do this we will trace each Quality through all the Forms with which it may combine.

### (1) The Normal with its Forms.

In the **Normal Effusive** we have a Mental Quality combined with an Emotive Form, expressing *solemnity, tranquillity, and pathos*. In Nature, *solemnity* is illustrated in the moaning wind, *tranquillity* in the murmuring brook, and *pathos* in the low, plaintive notes of the dove ; in all these we hear Nature's Normal Effusive. Then if we would be natural in the expression of these sentiments we must use the Normal Effusive.

In the **Normal Expulsive** we have a Mental Quality combined with a Mental Form which must express our purely mental thoughts such as *ordinary conversation, didactic thought, and gladness*. This combination is illustrated in the chatter of birds, the prattle of children, and the common conversation of all peoples, all of which impress us with Mentality rather than Emotion or Vitality.

In the **Normal Explosive** we have a Mental Quality and a Vital Form expressing *gaiety, joy, mirth, laughter* and *great earnestness*, in all of which the Mental and Vital natures predominate. We hear this combination in the clapping of hands, the popping of fire-crackers, the ringing laughter of children, and in the merriest notes of singing birds. If we obey nature's voice in the expression of these sentiments we must evidently employ the vocal elements herein prescribed.

(2) **The Orotund with its Forms.**

Our diagram shows that the Orotund Quality responds about equally to the Mental and Vital natures. Combined with the **Effusive**, which is an Emotive Form, we have all three of the natures represented in *reverence, sublimity and devotion*, which in turn may be illustrated respectively by the low, deep tones of the pipe-organ, the roar of Niagara Falls, and the solemn utterances of church worship. In the presence of Niagara Falls our *Mental* nature is active as we think of the geological conditions producing this great work of Nature ; our *Emotive* nature is stirred as we listen to the sublime roar of this never ceasing voice of nature ; and the mighty forces of this great torrent impress us with their wonderful power. It is also a significant fact that the elements which express *reverence, devotion, or prayer* represent all three of our natures.

Man can hide nothing from his Creator. However, conceptions of worship differ. Under one conception the **Vital** leads, and the body suffers in sack-cloth and ashes, or writhes under the self-imposed tortures of the savage ; under another, the **Emotive** leads, and tears and sobs choke the utterance, or shouts of joy and triumph proclaim the soul's emotion ; while under a third conception **Mentality** predominates, and man talks to his God. If, on the other hand, this last conception goes so far into Mentality as to lose the idea of *reverence*, the utterance will return to simple **Expulsive Normal**.

The **Orotund** combined with the **Expulsive Form** gives about two-thirds Mentality and one-third Vitality which we think will be seen in the analysis of *grandeur, patriotism, or lofty oratorical* thought. We hear these elements and these sentiments in the grandeur of the mountain storm, in the firing of the distant cannon on patriotic occasions, and in the bold and lofty utterances of demonstrative oratory.

In the **Orotund Explosive** we have a Mento-Vital Quality with a Vital Form expressing *courage, defiance, and alarm*. These elements are heard in the sudden clap of thunder, and in the turbulent strokes of the alarm bell. Certainly the strongest Quality combined with the strongest Form will represent man in his strongest condition ; that condition is most manifest under the influence of *courage, defiance, and alarm*.

### (3) The Oral with its Forms.

In nature, and in our triune classification, the **Oral** represents the *lowest state* of vitality. Combined with the **Effusive** we have the weakest Quality with the weakest Form which must express the weakest condition of the body or mind, such as *sickness, feebleness, and idiocy*. We have this combination in the feeble chirp of a sick bird, in the weak voice of a dying person, and in the half articulated, unmeaning mutterings of an idiot.

In the **Oral Explosive** we have a Mental Form with a low degree of vitality expressing *timidity, embarrassment, physical languor and fatigue*. These elements are heard in the listless voice of a lazy person, the faltering utterance of a timid child, or the weary, spiritless tones of a tired, over-worked person. Yet in all these cases there is inherent strength which is not utilized, while in the **Oral Effusive** there is an almost utter lack of strength.

There can be no **Oral Explosive** because the weakness of this Quality will not combine with the strength of the **Explosive Form**.



#### (4) The Aspirate with its Forms.

The Aspirate belongs to the Emotive division and is essentially the language of fear and suppression. In the Effusive we have an Emotive Quality combined with an Emotive Form expressing *suppressed fear, stillness, and secrecy*; people of all languages whisper when they express these conditions; then the whisper is a perfect illustration of an Aspirate Effusive; therefore when we utter these sentiments we must use these elements.

In the **Aspirate Expulsive** we have a Mental Form with an Emotive Quality expressing *sudden fear, stealthiness, and suppressed command*. This combination may be illustrated in a huntsman's suppressed command to his bird-dog as they approach the game. The dog fully understands the meaning of these elements and obeys, but let the hunter speak in an Expulsive Normal, and the dog, no longer restrained, bounds away towards the game. The stealthy conversation of sneak-thieves or of "midnight assassins" about to do their direful work would illustrate the Expulsive Aspirate.

The **Aspirate** given with the vitality of the **Explosive Form** may be partially vocalized, and in this combination we have such intense Vito-Emotive sentiments as *intense fear, terror, and consternation*. These elements may be heard whenever a crowd of persons receive a very severe shock caused by some calamity such as the falling of a building threatening imminent danger. Macbeth's words of intense *fear* and *horror* when he sees the blood-stained ghost of Banquo would be given in the Aspirate Explosive.

It will be observed that the word "*fear*" is used in each Form in the Aspirate, and that the modifying words "*suppressed*," "*sudden*," and "*intense*" correspond respectively to the three Forms.

## (5) The Guttural with its Forms.

We have seen that the Guttural is the pivotal Quality upon which the Vital and Emotive natures turn, and that it responds about equally to each.

This Quality will not combine with the **Effusive** because its harshness and violence are out of harmony with the gentleness and smoothness of that Form.

Combined with the **Expulsive** which is the mildest Form in which this Quality could be used, we have a Vito-Emotive Quality with a Mental Form expressing *impatience, scorn, hate, and revenge*. These elements are heard in the angry growl of a dog, or in the harsh utterance of an angered person. In this combination, as in the Orotund Effusive, the entire triune nature is strongly represented. So in the opposite sentiments, *prayer* and *hate*, we have those extremes of expression in which the whole psychic Being is stirred.

With different persons, however, the malignant emotions and passions manifest themselves through different degrees of each nature: With one the **Mental** leads, and *scathing words* are the weapons; with another the **Emotive** predominates and *angry tones* are the result; and with yet another the **Vital** leads and *blows* follow. In all these cases the Guttural Expulsive is the natural tone-language.

In the **Guttural Explosive** we have a Vito-Emotive Quality with a Vital Form, *i.e.* about two-thirds Vital and one-third Emotive which is an excellent analysis of *violent hate, anger, and rage*. We hear this combination in the growl of an infuriated tigress, or in the crash of a violent storm. The Guttural *Expulsive* of a dog would express his ordinary growl, but the Guttural *Explosive* would show his violent burst of rage. A Shylock would express hatred, or a Sir Peter and Lady Teazle quarrel in Guttural *Expulsive*; but this Quality with the *Explosive* Form would

characterize the curse of a King Lear, or the rage of an Othello when he discovers the villainy of Iago and the innocence of his murdered Desdemona.

#### (6) The Pectoral with its Forms.

The Pectoral is a distinctly Emotive Quality, and all sentiments expressed by it are distinctly Emotive. With the **Effusive Form** we have an Emoto-Emotive combination expressing the *deepest solemnity, awe and veneration*. We have seen (p. 105) that the Pectoral with its distinct resonance lies between and is related to the Orotund on the one hand and the Aspirate on the other; so the sentiments expressed by the Pectoral partake of the nature of the sentiments appropriate to those two Qualities. The **Orotund Effusive** is the expression of *reverence* and the **Aspirate Effusive** that of *fear*; our table shows that the Pectoral Effusive expresses *awe*; and Webster defines *awe* as "reverential fear." Ordinary prayer or devotion takes the *Orotund Effusive*; but let there be a full realization of the presence of Deity and the aspirated utterance which comes of "holy fear" would modify the vocality of the Orotund into the **Pectoral** expressing the *deepest solemnity and veneration*.

When we stand in the presence of the great works of Nature and contemplate her forces manifested in great mountains, caves, deserts, or oceans, and feel a sense of our own littleness, our voices all untutored, give the best Pectoral Effusive we are capable of making. Let us see to it that these elements are rightly employed in recitation and oratory.

The Pectoral with the **Expulsive** combines an Emotive Quality with a Mental Form, expressing *dread, amazement, and horror*. The Expulsive adds an intensity of action and impulsiveness of utterance which comes with the sense of imminent danger or bodily harm, and *dread*, or *horror* dominates the expression. For instance, on finding a great

number of slain upon a field of battle, one would be impressed not only with the *solemnity* of the scene, but with the sense of *danger* surrounding him, and if he expressed himself at all, his voice would naturally make a Pectoral Expulsive.

To compare these two Forms in the Pectoral, let us suppose that a traveler comes suddenly upon a full view of the Yosemite Valley. His expressions of wonder and awe would be in the Pectoral Effusive; but let him suddenly find himself so near the edge of that great chasm that there is danger of his falling two thousand feet to the base of the cliff, and his exclamations of horror (if fright does not so far predominate as to produce Aspirate Quality) would be in the Pectoral Expulsive. One may enjoy a comfortable amount of wonder and deep solemnity forty feet from the crater of Vesuvius, but he would be horrified to find himself on its burning brink; both conditions would beget Pectoral, but the difference would be expressed in the two Forms.

There can be no **Explosive Pectoral** because the intensity of the one would destroy the suppression of the other, hence this combination is not found in Nature or expression.

#### (7) The Nasal with its Forms.

We have omitted the Nasal and the Falsetto in the above diagram because these Qualities are generally used in an impersonative sense, and rarely enter the more dignified realm of expression. However, the same course of reasoning by which the truth of the other combinations have been proved, will lead the student into the correct use of these two Qualities: For example, the Yankee lad, "Darius Green," whose Normal Quality has degenerated into an habitual **Nasal** would express his *sorrow* in the **Effusive Nasal**, his *ordinary conversation* in the **Expulsive Nasal**, and his *excitement and joy* in the **Explosive Nasal**. We have seen

that the Nasal belongs to the **Vital** division, and is due to some physical derangement of the nasal cavities. In describing Darius Green the poet says :

"His nose seemed bent to catch the scent,  
Around the corner, of new-baked pies."

This physical derangement evidently stamped this droll character with a characteristic Nasal Quality in which he must express all his thoughts and emotions, — the different shadings of which, in turn, are expressible in the three Forms which combine with this Quality.

#### (8) The Falsetto with its Forms.

The Falsetto, which is a **Vital** Quality (p. 87), combines with the Expulsive and Explosive Forms which belong to the Mental and Vital divisions respectively (p. 87). The call of the Indian on the plains, the excited cheers heard at base-ball or foot-ball games, and the wild shouts of political crowds greeting election returns, illustrate the **Falsetto Expulsive**; in these Vitality and Mento-Emotion evidently predominate. The piercing *scream of fright*, and the sudden *shriek of acute pain or unrestrained physical delight*, illustrate the **Falsetto Explosive**, and in these we have Vito-Vital or a predominance of expressed Vitality.

We have now given (in Nature and in man's natural expression) illustrations of all the combinations in the above "Multiplication Table," and accounted for the sentiments assigned to each; so that in the consideration of other elements we may justly reason from these established facts.

The student should so associate each element with its appropriate sentiment that the one will always suggest the other. If reading, he should catch the sentiment with the words, and with the sentiment should come the elements with which it is to be expressed; if he is speaking, the thoughts and sentiments should be his own, and with

them should come a skillful execution of their appropriate elements.

To further familiarize the student with these combinations we subjoin, for practice, the following :

### 3. *Illustrative Selections.*

#### (1) **Normal Effusive.**

##### **From HIGH-TIDE.**

I shall never hear her more  
By the reedy Lindis shore,  
"Cusha ! Cusha ! Cusha !" calling,  
Ere the early dews be falling ;  
I shall never hear her song,  
"Cusha ! Cusha !" all along  
Where the sunny Lindis floweth,  
Goeth, floweth,  
From the meads where melick groweth,  
Where the water winding down,  
Onward floweth to the town.

*Jean Ingelow.*

##### **From THE SECRET OF DEATH.**

"She is dead !" they said to him : "Come away ;  
Kiss her and leave her, — thy love is clay !"  
They smoothed her tresses of dark-brown hair ;  
On her forehead of stone they laid it fair ;  
Over the eyes that gazed too much,  
They drew the lids with a gentle touch ;  
With a tender touch they closed up well  
The sweet, thin lips that had secrets to tell ;  
About her brows and beautiful face  
They tied her veil and her marriage lace,  
And drew on her white feet her white silk shoes —  
Which were the whitest no eye could choose —  
And on her bosom they crossed her hands.  
"Come away !" they said ; "God understands !"

And there was silence, and nothing there  
But silence, and scents of eglantere,  
And jasmine, and roses, and rosemary ;  
And they said, " As a lady should lie, lies she."

*Edwin Arnold.*

**From THE HOME OF OUR CHILDHOOD.**

The home of our childhood ! ah, could it receive  
All its children, if but for a day !  
Could the hours as of old, on their bright wings of gold,  
Bring the joys they have borne far away !

The dew of the morn ne'er returns to a day  
That in summer is nearing its noon ;  
The scent of the rain, how we long for in vain,  
Through a drought in the fiery June !

But echoes of voices long hushed I still hear,  
And the old joys their shadows have left ;  
The false horoscope dims the vision of hope,  
But the boy-heart is not all bereft.

Mysterious whispers in solitude heard,  
Or the sight of a wild woodland flower,  
The clear rhythmic fall of the waterman's call,  
Waken memories of some happy hour.

We need not a Wordsworth to pen the sad truth,  
That " A glory hath past from the earth " —  
Forever has past, yet its memories last,  
Ever sweetening life's turmoil and dearth. #

Vain wish that the pitiless Past could restore  
What in youth it has lavishly given !  
But hope looks beyond to the unbroken bond  
Of reunion as children in heaven.

*Edward A. Allen*

## (2) Normal Expulsive.

## From A DIARY.

Her features were not pretty, but her face was full of expression, and, next to that wholesoul, artless expression, was a blush that surpassed that of the sunset sky opposite her. When her thoughts were vivid and exciting, this glow seemed to rise up higher in her cheeks almost as perceptibly as the wavy edge of an *aurora borealis*. I never saw any color so perfectly beautiful in a human face, or so mercurial, rising at moments and then fading gradually downwards with her emotions. There was no confusion about it, but a looming up of her passionate and poetic nature. Her words seemed to flow without effort. — *W. F.*

## From WEST AND EAST, AN ALGERIAN ROMANCE.

As a soul has a predominating feature, a virtue o'ershadowing all others, so a face has some characteristic beauty in which all blemishes are submerged. Sometimes it is only a dimple that modifies severity of judgment, as a hut is beautified by the presence of a rose, or the most vicious life clothed with a cloak of charity fashioned from its one remaining virtue. — *Laura Coates Reed.*

## From THE MERCHANT OF VENICE. Act V, Scene 1.

*Lorenzo.* How sweet the moonlight sleeps upon this bank !  
 Here will we sit, and let the sounds of music  
 Creep in our ears; soft stillness and the night  
 Become the touches of sweet harmony.  
*Sit, Jessica.* Look, how the floor of heaven  
 Is thick inlaid with patines of bright gold :  
 There's not the smallest orb which thou behold'st,  
 But in his motion like an angel sings,  
 Still quiring to the young-ey'd cherubins :  
 Such harmony is in immortal souls ;  
 But, whilst this muddy vesture of decay  
 Doth grossly close it in, we cannot hear it.

*Shakespeare.*



## (3) Normal Explosive.

## From IT SNOWS.

"It snows !" cries the school-boy : "Hurrah !" and his shout  
 Is ringing through parlor and hall ;  
 While swift as the wing of a swallow, he's out,  
 And his playmates have answered his call.

*Mrs. Hale.*

## From INDEPENDENCE BELL.

Hush'd the people's swelling murmur,  
 Whilst the boy cries joyously ;  
 "Ring !" he shouts, "Ring ! grandpa,  
Ring ! O, ring for Liberty !" ~~and~~  
 Quickly, at the given signal,  
 The old bellman lifts his hand,  
 Forth he sends the good news, making  
 Iron music through the land.

*Anon.*

## From YOUNG LOCHINVAR.

One touch to her hand, and one word in her ear,  
 When they reach'd the hall door, where the charger stood near ;  
 So light to the croup the fair lady he swung,  
 So light to the saddle before her he sprung ;—  
 "She is won ! we are gone, over bank, bush, and scaur;  
 They'll have fleet steeds that follow !" quoth young Lochinvar.

*Scott.*

## From RUSTUM AND SOHRAB.

Girl ! nimble with thy feet, not with thy hands,  
 Curled minion, dancer, coiner of sweet words !  
Fight, let me hear thy hateful voice no more !  
 Thou art not in Afrasiab's gardens now  
 With Tartar girls, with whom thou art wont to dance ;

But on the Oxus-sands, and in the dance  
Of battle, and with me, who make no play  
Of war : I fight it out, and hand to hand.

*Matthew Arnold.*

(4) Orotund Effusive.

**From ANGELS' CHORUS—PROLOGUE TO FAUST.**

“ New strength and full beatitude  
The angels gather from thy sight ;  
Mysterious all, yet all is good,  
All fair as at the birth of light.”

*Goethe (Anster's version).*

**From GOD.**

O thou Eternal One, whose presence bright,  
All space doth occupy, all motion guide ;  
Unchanged through time's all-devastating flight !  
Thou only God,—there is no God beside !  
Being above all beings ! mighty One,  
Whom none can comprehend and none explore ;  
Who fill'st existence with Thyself alone,  
Embracing all, supporting, ruling o'er ;  
Being whom we call God, and know no more !

*Derzhavin.*

**From PSALM XC—Vs 1 to 3 ; 4 to 6 ; 12 to 17.**

Lord, thou hast been our dwelling place in all generations.  
Before the mountains were brought forth, or ever thou hadst  
formed the earth and the world, even from everlasting to ever-  
lasting, thou art God.

For a thousand years in thy sight are but as yesterday when it  
is past, and as a watch in the night.

Thou carriest them away as with a flood ; they are as a sleep :  
in the morning they are like grass which groweth up.

In the morning it flourisheth, and groweth up ; in the evening  
it is cut down, and withereth.

So teach us to number our days, that we may apply our hearts unto wisdom.

Return, O Lord, how long? and let it repent thee concerning thy servants.

O satisfy us early with thy mercy; that we may rejoice and be glad all our days.

Make us glad according to the days wherein thou hast afflicted us, and the years wherein we have seen evil.

Let thy work appear unto thy servants, and thy glory unto their children.

And let the beauty of the Lord our God be upon us: and establish thou the work of our hands upon us; yea, the work of our hands establish thou it.

#### (5) Orotund Expulsive.

##### From THE AMERICAN FLAG.

Flag of the free heart's hope and home,  
By angel-hands to valour given,  
Thy stars have lit the welkin dome,  
And all thy hues were born in heaven.  
Forever float that standard sheet,  
Where breathes the foe but falls before us,  
With Freedom's soil beneath our feet,  
And Freedom's banner streaming o'er us!

*J. R. Drake.*

##### From LAUNCHING OF THE SHIP.

Thou, too, sail on, O Ship of State!  
Sail on, O UNION, strong and great!  
Humanity, with all its fears,  
With all the hopes of future years,  
Is hanging breathless on thy fate!  
We know what Master laid thy keel,  
What Workmen wrought thy ribs of steel,  
Who made each mast and sail and rope,  
What anvils rang, what hammers beat,  
In what a forge, and what a heat,  
Were shaped the anchors of thy hope!

*Longfellow.*

From **THE COLUMBIAN ORATION.** Oct. 27, 1892.

All hail, Columbus, discoverer, dreamer, hero, and apostle. We here, of every race and country, recognize the horizon which bounded his vision and the infinite scope of his genius. The voice of gratitude and praise for all the blessings which have been showered upon mankind by his adventure is limited to no language, but is uttered in every tongue. Neither marble nor brass can fitly form his statue. Continents are his monument, and unnumbered millions, past, present, and to come, who enjoy in their liberties and their happiness the fruits of his faith, will reverently guard and preserve, from century to century, his name and fame. —  
*Chauncy M. Depew.*

## (6) Orotund Explosive.

From **THE COMING OF ARTHUR.**

Blow trumpet! he will lift us from the dust.

Blow trumpet! live the strength and die the lust!

Clang battle-axe, and clash brand! Let the "King reign."

*Tennyson.*

From **JULIUS CÆSAR.** Act III, Scene 1.

*Cinna.* Liberty! Freedom! Tyranny is dead!—

Run hence! proclaim, cry it about the streets.

*Cassius.* Some to the common pulpits; and cry out,

Liberty, freedom, and enfranchisement!

*Shakespeare.*

From **COUNT CANDESPINA'S STANDARD.**

Gonzalez in his stirrups rose:

"Turn, turn, thou traitor knight!

Thou bold tongue in a lady's bower,

Thou dastard in a fight!"

*Geo. H. Boker.*

**From SPARTACUS TO THE GLADIATORS.**

Ye stand here now like giants, as ye are! The strength of brass is in your toughened sinews, but to-morrow some Roman Adonis, breathing sweet perfume from his curly locks, shall with his lily fingers pat your red brawn, and bet his sesterces upon your blood. Hark! hear ye yon lion roaring in his den? 'Tis three days since he has tasted flesh; but to-morrow he shall break his fast upon yours,—and a dainty meal for him ye will be!

If ye are beasts, then stand here like fat oxen, waiting for the butcher's knife! If ye are men, follow me! Strike down yon guard, gain the mountain passes, and then do bloody work, as did your sires at old Thermopylae! Is Sparta dead? Is the old Grecian spirit frozen in your veins, that you do crouch and cower like a belaboured hound beneath his master's lash? O, comrades! warriors! Thracians! if we must fight, let us fight for ourselves! If we must slaughter, let us slaughter our oppressors! If we must die, let it be under the clear sky, by the bright waters, in noble, honourable battle!

**(7) Oral Effusive.****\*  
From DEATH OF PAUL DOMBEY.**

One night Paul Dombey had been thinking of his mother and her picture in the drawing-room down stairs. The train of thought suggested to him to enquire if he had ever seen his mother; for he could not remember whether they told him yes or no.

'Floy, did I ever see mamma?'

'No, darling; why?'

'Did I ever see any kind face like mamma's, looking at me when I was a baby, Floy?'

'Oh yes, dear.'

'Whose, Floy?'

'Your old nurse's, often.'

'And where is my old nurse? Show me that old nurse, Floy, if you please.'

'She is not here, darling. She shall come to-morrow.'

'Thank you, Floy.'

'Floy! this is a kind good face! I am glad to see it again. Don't go away, old nurse. Stay here! Good-by!'

"Good-by, my child?" cried Mrs. Pipchin, hurrying to his bed's head. "Not good-by?"

"Ah, yes! Good-by! — Where is papa?"

His father's breath was on his cheek before the words had parted from his lips. The feeble hand waved in the air, as if it cried "Good-by!" again.

"Now lay me down: and, Floy, come close to me, and let me see you."

Sister and brother wound their arms around each other, and the golden light came streaming in, and fell upon them, locked together. — *Dickens*.

### (8) Oral Expulsive.

#### From WOUNDED.

Let me lie down

Just here in the shade of this cannon-torn tree,  
Here, low on the trampled grass, where I may see  
The surge of the combat, and where I may hear  
The glad cry of victory, cheer upon cheer :

Let me lie down.

O, it was grand !

Like the tempest we charged, in the triumph to share;  
The tempest, — its fury and thunder were there :  
On, on, o'er intrenchments, o'er living and dead,  
With the foe under foot, and our flag overhead :

O, it was grand !

Weary and faint,  
 Prone on the soldier's couch, ah, how can I rest,  
 With this shot-shatter'd head and sabre-pierced breast?  
 Comrades, at roll-call when I shall be sought,  
 Say I fought till I fell, and fell where I fought,  
 Wounded and faint.

*William E. Miller.*

(9) Aspirate Effusive.

From MAUD — THE GARDEN SONG.

The red rose cries, "She is near, she is near,"  
 And the white rose weeps, "She is late;"  
 The lark-spur listens, "I hear, I hear;"  
 And the lily whispers, "I wait."

*Tennyson.*

From DYING REQUEST.

"Leave me! Thy footstep with its lightest sound,  
 The very shadow of thy waving hair,  
 Wakes in my soul a feeling too profound,  
 Too strong, for aught that lives and dies to bear;  
 O bid the conflict cease!"

*Mrs. Hemans.*

(10) Aspirate Expulsive.

From MACBETH. Act II, Scene 1.

*Macbeth.* I've done the deed. Did'st thou not hear a noise?

*Lady Macbeth.* I heard the owl scream and the crickets cry.

Did not you speak?

*Macb.* When?

*Lady M.* Now.

*Macb.* As I descended?

*Lady M.* Ay.

*Macb.* Hark! Who lies i' the second chamber?

*Lady M.* Donalbain.

*Macb.* [*Looking at his hands.*] This is a sorry sight.

*Lady M.* A foolish thought, to say a sorry sight.

*Macb.* There's one did laugh in's sleep, and one cried Murder!  
That they did wake each other; I stood and heard them:  
But they did say their prayers, and address'd them  
Again to sleep.

*Lady M.* There are two lodged together.

*Shakespeare.*

(11) Aspirate Explosive.

From **MACBETH.** Act I, Scene 7.

*Macb.* If we should fail, —

*Lady M.* We fail.

But screw your courage to the sticking-place,

And we'll not fail. *Shakespeare.*

From **THE HUNCHBACK.** Act IV, Scene 2.

*Clifford.* A burden to me !

Mean you yourself? Are you that burden, Julia?

Say that the Sun's a burden to the Earth ;

Say that the blood's a burden to the heart ;

Say health's a burden, peace, contentment, joy,

Fame, riches, honours ; everything that man

Desires, and gives the name of blessing to, —

E'en such a burden Julia were to me,

Had fortune let me wear her.

*Julia.* [*Aside.*] On the brink

Of what a precipice I'm standing ! Back,

Back ! while still the faculty remains to do't :

A minute longer, not the whirlpool's self's

More sure to suck thee down. One effort ! There !

. . . . .

*Clif.* My Julia !



*Jul.*

Here again?

Up ! up ! By all thy hopes of Heaven, go hence !  
To stay's perdition to me ! Look you, Clifford,  
 Were there a grave where thou art kneeling now,  
 I'd walk into 't, and be inearth'd alive,  
 Ere taint should touch my name. Should some one come  
 And see thee kneeling thus ! Let go my hand !  
 \*Remember, Clifford, I'm a promised bride ;  
 And take thy arm away : it has no right  
 To clasp my waist. Judge you so poorly of me,  
 As think I'll suffer this ? My honour, sir !

*Knowles.*

## (12) Guttural Expulsive.

## From MARMION AND DOUGLASS.

I tell thee, thou'rt defied !  
 And, if thou said'st I am not peer  
 To any lord in Scotland here,  
 Lowland or Highland, far or near,  
 Lord Angus, thou hast lied !

*Scott.*

## From THE MERCHANT OF VENICE. Act I, Scene 3.

*Bassanio.* This is Signior Antonio.

*Shylock.* [*Aside.*] How like a fawning publican he looks !  
 I hate him for he is a Christian ;  
 But more, for that, in low simplicity,  
 He lends out money gratis, and brings down  
 'The rate of usance here with us in Venice.  
 If I can catch him once upon the hip,  
 I will feed fat the ancient grudge I bear him.  
 He hates our sacred nation ; and he rails,  
 Even there where merchants most do congregate,  
 On me, my bargains, and my well-won thrift,

Which he calls interest. Cursed be my tribe;  
If I forgive him!

*Shakespeare.*

(13) **Guttural Explosive.**

**From MARY STUART.** Act III, Scene 4.

*Leicester.* Attend not to her rage! Away, away,  
From this disastrous place!

*Mary.* A bastard soi',  
Profanes the English throne! The generous Britons  
Are cheated by a juggler, whose whole figure  
Is false and painted, heart as well as face!  
If right prevail'd, you now would in the dust  
Before me lie, for I'm your rightful monarch!

*Schiller.*

**From LEAH, THE FORSAKEN.** Act IV, Scene 2.

*Rudolf.* Hold, fierce woman, I will beseech no more! Do not  
tempt Heaven; let it be the judge between us! If I have sinned  
through love, see that you do not sin through hate.

*Leah.* Blasphemer! and you dare call on Heaven! What  
commandment hast thou not broken? Thou shalt not swear  
falsely, — you broke faith with me! Thou shalt not steal, — you  
stole my heart. Thou shalt not kill. — what of life have you left  
me?

*Rud.* Hold, hold! No more.

*Leah.* The old man who died because I loved you; the woman  
who hungered because I followed you; the infant who died of  
thirst because of you; may they follow you in dreams, and be a  
drag upon your feet forever! May you wander as I wander, suffer  
shame as I now suffer it! Cursed be the land you till; may it  
keep faith with you, as you kept faith with me! Cursed be the  
unborn fruit of thy marriage! may it wither as my young heart  
has withered! and, should it ever see the light, may its brows be

blackened by the mark of Cain, and may it vainly pant for nourishment on its dying mother's breast! Cursed, thrice cursed may you be evermore! and as my people on Mount Ebal spoke, so speak I thrice, Amen! Amen! Amen!

*Daly.*

(14) Pectoral Effusive.

From **KING ROBERT OF SICILY.**

And when they were alone, the angel said:  
 "Art thou the king?" Thus, bowing down his head,  
 King Robert crossed both hands upon his breast,  
 And meekly answered him, "Thou knowest best!  
My sins as scarlet are; let me go hence,  
And in some cloister's school of penitence,  
Across those stones that pave the way to heaven  
Walk barefoot till my guilty soul be shriven!"

*Longfellow.*

From **THE CLOSING YEAR.**

'Tis midnight's holy hour, and silence now  
 Is brooding like a gentle spirit o'er  
 The still and pulseless world. Hark! on the winds  
 The bell's deep tones are swelling. — 'tis the knell  
 Of the departed year. No funeral train  
 Is sweeping past; yet, on the stream and wood,  
 With melancholy light, the moon-beams rest  
 Like a pale, spotless shroud.

*Geo. D. Prentice*

(15) Pectoral Expulsive.

From **MACBETH.** Act I, Scene 5.

*Lady Macbeth.*

Give him tending;

[*Exit Attendant.*]

He brings great news. — The raven himself is hoarse,

That croaks the fatal entrance of Duncan  
Under my battlements. — Come, you spirits  
That tend on mortal thoughts, unsex me here ;  
And fill me from the crown to the toe, top-full  
Of direst cruelty ! make thick my blood,  
Stop up th' access and passage to remorse,  
That no compunctious visitings of nature  
Shake my fell purpose, nor break peace between  
The effect, and it ! Come to my woman's breasts,  
And take my milk for gall, you murdering ministers,  
Wherever in your sightless substances  
You wait on nature's mischief ! Come, thick night,  
And pall thee in the dunnest smoke of Hell,  
That my keen knife see not the wound it makes,  
Nor Heaven peep through the blanket of the dark,  
To cry *Hold, hold !*

*Shakespeare.*

## SECTION II.—DEGREE OF FORCE.

We have seen that the **Degrees of Force in Elocution** relate to the measure of the power with which sounds are sent forth from the vocal organs. We have also seen that this division of Force is the especial agent of man's **Vital** nature, but it must be modified by the **Mental** and **Emotive** divisions. The expenditure of any given degree or amount of energy is regulated by the state of mind and feeling, and is dependent on the **physical condition** of the vocal organs and muscles. Then if we would understand and acquire a mastery of this important element we must study the relation of mind and feeling to the Degrees of Force as well as the physical resources of the human voice by which it responds to the requirements of the **Mental** and **Emotive** natures.

## 2. *Acoustic Conditions.*

We cannot undertake a treatise on the laws of acoustics in this volume. For an exhaustive study, the student is referred to the works of the German scientist, Helmholtz. But for our purposes we may state briefly that the **acoustic properties** of any auditorium depend upon (1) the **size** of the room ; (2) the **shape** of the room ; and (3) whether or not it be **filled with an audience**. The speaker cannot control these conditions ; he must adapt himself to them.

### (1) **Size of Auditorium.**

If the auditorium be *large* the speaker's *scale of Force* should be *correspondingly large*. His Subdued Force must be strong enough to be heard by the entire audience if they are quiet and there are no loud external noises to overcome. If the room is *small* the speaker's scale of Force should *correspond* to it, so that his most impassioned utterance will not offend his nearest auditor. One may recite the "Charge of the Light Brigade" or the strongest scenes from "Macbeth" or "King Lear" in a small room without offending his audience.

### (2) **Shape of Auditorium.**

There are many theories regarding the shape of an auditorium for speaking purposes into which we cannot enter now ; but we may here record some **observations** and offer a few **general suggestions** to the speaker. Let us consider three different **auditoriums**.

**Music Hall** in Cincinnati seating 4,700 people, while excellent for musical purposes, proved a failure on the occasion of the Dramatic Festival held there in 1883. It is a rectangular room the length of which is about one-and-a-half times its width.

The great **Mormon Tabernacle**, Salt Lake City, elliptical in form, with its oblong concave ceiling, presents acoustic properties almost phenomenal. The sound of a pin falling

two or three feet and striking against a hard surface near the altar, can be heard in any distant part of the auditorium. Yet the condition of its being heard is the utmost silence on the part of every one present.

The ancients seem to have attained the nearest to perfect acoustic conditions in the construction of their amphitheatres. In Verona, Italy, there is perhaps the best preserved **ancient amphitheatre** in the world. In this, one may stand as far as possible from the rostrum and hear the voice of a speaker using the ordinary Degrees of Force. In its day this vast auditorium seated 37,000 people.

Our architects have realized that the theatres modeled more after the old amphitheatre, have given better acoustic results than our churches; so that in more recent years the high pointed arches and the level floors of the rectangular nave and chancel, with the sometimes projecting arms of the transepts, have given way to the more practical auditorium with its raised floors, seated with opera chairs arranged in semi-circular rows, its arching semi-circular galleries and its rounded curve of walls and ceiling.

One of the most serious results of a badly shaped auditorium is **echo**. Yet the bad effects of echo may be overcome to a great extent by a *clear Quality of voice, a distinct articulation, slower utterance, a more varied Pitch,* and by a skillful management of the *Degrees of Force* suitable to the size of the room. Loudness of utterance usually augments this difficulty.

In some auditoriums the speaker will observe that *one portion* of the audience hears him perfectly, while *another*, perhaps more remote, hears only with great effort. In such a case the speaker should accommodate himself to the latter, observing, at the same time, the suggestions given in the case of echo.

A great factor in making oneself heard in any auditorium is the *art of gaining the attention* of the audience; this may

be accomplished in a large measure not only by a skillful management of the Degrees of Force but by the right use of all the principles of Elocution.

### (3) *Size of the Audience.*

The acoustic properties of a room are affected by an **audience**. Hard benches and bare floors reflect, while an audience seems to absorb sounds. The presence of a large audience generally removes the conditions that make an echo in an empty room. If the speaker will use the elements of expression as carefully *in the presence of the audience* as he must to overcome the echo of the *empty* hall, he will have no difficulty in being heard distinctly. The **little noises** of moving feet, waving fans, turning of the leaves of a programme or libretto, and the little comments of approval or disapproval by many *individuals*, will, in the *aggregate*, make up a certain volume of sound common to even the most orderly audiences, and this *must be overcome* by the speaker.

There are also auditoriums generally in the form of our modern theatres or opera houses, with drapery and hangings, in which there is **little or no echo**, even when **empty**. In this case the presence of a large audience generally increases the acoustic difficulties. The student rehearsing in such an auditorium, with Force enough to be distinctly heard, should *enlarge his scale* of Force for the *added noises* of the assembled audience.

A speaker may meet the further conditions of a **small audience in a large hall**, in which case he should adjust his scale of Force to the *audience* rather than to the *hall*.

## II. EXERCISES ON RELATIVE SCALES.

In order that the student may become familiar with the relative Degrees of Force on any given scale we here subjoin a few exercises.

1. Give the words "*I'm nearer my home to-day than I ever have been before,*" in **Subdued Force** on a scale for different auditoriums seating **50, 500, and 5000 persons** respectively.

2. In the same way give, "*Fellow citizens: It is no ordinary cause that has brought together this vast assemblage,*" in **Moderate Force**, "*Has there any old fellow got mixed with the boys? If he has, take him out, without making a noise,*" in **Energetic Force**, and "*Forward the Light Brigade! Charge for the guns!*" in **Impassioned Force**.

3. Give the sounds **ee, oo, ah**, and the words **on, ile, aim** through **all the Degrees of Force** in the appropriate scale for different auditoriums.

### III. COMBINATIONS WITH FORM AND QUALITY.

Having given the individual and acoustic conditions of an adjustable scale, we now submit the following diagram showing the **limitations and range** of the **Forms and Qualities** in the **Degrees of Force**.

		EFFUSIVE			EXPULSIVE			EXPLOSIVE		
DEGREES OF FORCE	IMPASSIONED									GUTTURAL
	ENERGETIC									ASPRATE
	MODERATE									OROTUND
	SUBDUED									NORMAL

This figure which we give to represent the *approximate* range and limitations is based upon **Mental, Emotive, and**



Physical laws governing the production of speech-notes, and may be proved in nature and expression by the same course of reasoning heretofore followed. Any test of a highly cultivated voice under the acoustic conditions we have given, shows that speech-notes cannot be given on sounds, words, and sentences outside of these limitations, while the voice, at the same time, gives the Mental and Emotive impressions implied by the sentiments of these combinations. Many voices will fall far below the execution of the full range here shown, but the standard is given for the ambitious student.

#### 1. *The Limitations in Degree.*

We find that the **Effusive** Form combined with **Normal** Quality extends through the **Subdued and Moderate** Degrees of Force. We have shown (p. 124) that this combination expresses *solemnity, tranquillity, and pathos*; then those sentiments should be given in Subdued and Moderate Degrees of Force in whatever scale we may be called upon to use. *Pathos* or *tranquillity* uttered in a large auditorium must be given in Subdued or Moderate Force for that room, so that they will be heard, and at the same time, not be thrown out of the Degree appropriate to their expression. Give these sentiments in Energetic or Impassioned Force and the words are robbed at once of their expression. In fact the attempt to do this would cause a change either of the Form or the Quality before the stronger Degrees of Force could be reached.

We find **Effusive Orotund** in **Moderate and Energetic** Degrees. No human voice will execute the Orotund in Subdued Force because the intensity required for the vocal vibrations of the Orotund would be greater than that represented by the Subdued Force. Nor is this combination found in the Impassioned Force because the gentleness of the Effusive Form would be destroyed by the intensity of the Impassioned Force. Then this limitation must be cor-

## DEGREE OF FORCE.

rect. We have found (p. 124) that the Effusive Orotund is the language of *reverence*, *sublimity*, and *devotion*; then when we express these sentiments we must use only the Moderate or Energetic Force on the scale for any room in which we may speak. *Prayer* uttered in Impassioned Force loses its reverence and runs into a strained, unnatural vociferation. The diagram above shows the reason.

The weakest Form (**Effusive**) combined with the weakest Quality (**Oral**) cannot extend farther than through the weakest degrees of Force (**Subdued**); then the sentiment of this combination (*sickness*, *feebleness*, and *weakness*) must be impersonated only in **Subdued** Force. Our limitation is proved.

So we might go through the entire figure and show, step by step, the truth of these limitations; but for the sake of brevity we refer the student to the diagrams on p. 124 which should be reviewed in connection with the study of these diagrams of Force.

In fixing this figure in the mind, the student should observe the most prominent features first and master the minor details afterwards. The **Effusive** Form is too gentle to extend into the Impassioned Force, and only with the strength of the Orotund will it run into the Energetic. There are **no Expulsives** in the Subdued Force and only one (with the Orotund) in the Impassioned Force, except the Guttural which runs through the first degree of the Impassioned. It will be remembered (p. 116) that the **Expulsive** is the ordinary, middle Form; then its limitations in general must range through the ordinary, middle Degrees of Force, as the figure shows. There are **no Explosives** in the Subdued and Moderate Degrees of Force, because that Form is too intense for these Degrees. With the violence of the Guttural it is too intense even for the Energetic.

For the reasons already given (p. 131) we have omitted the Nasal and Falsetto here.

2. *The Range in Degree.*

While this figure marks the bounds beyond which no speaker must stray, it also shows the *wide territory* over which the orator may **range**. In a given room or auditorium one reader may shade *pathos* in the last Degree of Subdued Force, while another speaker, under the same circumstances, may give this sentiment in the middle or last Degree of the Moderate; **both will be correct** because they are within the limitation, but they will be **different**, as indeed they should be. The fact that one speaker gives a particular passage of *bold* and *lofty thought* in the last Degree of Impassioned, is no reason why another, equally talented and artistic, may not give the same passage in the first Degree of Energetic Force; the two renditions will be essentially different because they come from different individuals, but both will be **right** because they have not transgressed Nature's limitations. Then the figure shows the **utmost range for individuality** in Elocution.

Almost any good reader would give the **same** passage in **different** Degrees of Force at **different times** according to his **varying moods**; our figure simply shows his range and marks his limit.

The student following the range given to each sentiment would shade different sentences and parts of sentences in different Degrees of Force and thereby avoid the monotony which characterizes the wrong use of the Degrees of Force.

For practice we subjoin a few selections appropriate in the main, to the different Degrees to which they are assigned.

## IV. ILLUSTRATIVE SELECTIONS.

1. *Subdued Degrees.*

From **NEARER HOME.**

One sweetly solemn thought

\* Comes to me o'er and o'er :

I'm nearer my home to-day  
 Than I ever have been before ;  
 Nearer my Father's house,  
 Where the many mansions be ;  
 Nearer the great white throne ;  
 Nearer the crystal sea ;  
 Nearer the bound of life,  
 Where we lay our burdens down ;  
 Nearer leaving the cross,  
 Nearer gaining the crown !

*Phæbe Cary.*

### 2. *Moderate Degrees.*

#### FROM A BEE-HUNT IN THE FAR WEST.

We had not been long in the camp when a party set out in quest of a bee-tree, and, being curious to witness the sport, I gladly accepted an invitation to accompany them. The party was headed by a veteran bee-hunter, a tall, lank fellow in homespun garb that hung loosely about his limbs, and a straw hat shaped not unlike a bee-hive; a comrade, equally uncouth in garb, and without a hat, straddled along at his heels, with a long rifle on his shoulder. To these succeeded half a dozen others, some with axes and some with rifles, nor no one stirs far from the camp without his firearm, so as to be ready either for wild deer or wild Indian. — *Washington Irving.*

### 3. *Energetic Degrees.*

#### FROM VIRGINIA: A LAY OF ANCIENT ROME.

Forth through the throng of gazers the young Icilius press'd,  
 And stamp'd his foot, and rent his gown, and smote upon his  
 breast,  
 And beckon'd to the people, and, in bold voice and clear,  
 Pour'd thick and fast the burning words which tyrants quake to  
 hear.

" Now, by your children's cradles, now, by your father's graves,  
 Be men to-day, Quirites, or be forever slaves !

## PRACTICAL ELOCUTION.

Shall the vile fox-earth awe the race that storm'd the lion's den?  
Shall we, who could not brook one lord, crouch to the wicked Ten?  
O, for that ancient spirit which curb'd the Senate's will!  
O, for the tents which in old time whiten'd the Sacred Hill!  
In those brave days, our fathers stood firmly side by side;  
They faced the Marcian fury, they tamed the Fabian pride:  
But, look, the maiden's father comes, — behold Virginius here!"

*Macaulay.*

### 4. *Impassioned Degrees.*

#### From **THE POLISH BOY.**

The mother sprang with gesture wild,  
And to her bosom clasp'd her child;  
Then with pale cheek and flashing eye,  
Shouted with fearful energy,  
"Back, ruffians, back! nor dare to tread  
Too near the body of my dead;  
Nor touch the living boy; I stand  
Between him and your lawless band.  
Take me, and bind these arms, — these hands, —  
With Russia's heaviest iron bands,  
And drag me to Siberia's wild  
To perish, if 'twill save my child!"

*Ann S. Stephens.*

## V. SELECTIONS FOR ANALYSIS.

The student should analyze the following selections, determine the appropriate Degrees of Force for the varying sentiments and emotions, and read or recite them accordingly: —

#### From **POTENCY OF ENGLISH WORDS.**

Seek out "acceptable words;" and as ye seek them turn to our English stores. Seeking to be rich in speech, you will find that in the broad ocean of our English literature there are pearls of great price, our potent English words; words that are wizards more mighty than the old Scotch magician; words that are pictures bright and moving with all the coloring and circumstances of life; words that go down the century like battle cries; words that sob

like litanies, sing like larks, sigh like zephyrs, shout like seas. Seek amid our exhaustless stores and you will find words that flash like the stars of the frosty sky, or are melting and tender like Love's tear-filled eyes; words that are fresh and crisp like the mountain breeze in Autumn, or are mellow and rich as an old painting; words that are sharp, unbending, and precise like Alpine needle-points, or are heavy and rugged like great nuggets of gold; words that are glittering and gay like imperial gems, or are chaste and refined like the face of a Muse. Search and ye shall find words that crush like the battle-axe of Richard, or cut like the scimitar of Saladin; words that sting like a serpent's fangs, or soothe like a mother's kiss; words that can unveil the nether depths of Hell, or paint out the heavenly heights of purity and peace; words that can recall a Judas; words that reveal the Christ.  
—*John S. McIntosh.*

From MARCO BOZZARIS.

An hour pass'd on : the Turk awoke :  
 That bright dream was his last.  
 He woke to hear his sentries shriek,  
 "To arms ! they come ! the Greek ! the Greek !"  
 He woke, to die 'midst flame and smoke,  
 And shout, and groan, and sabre-stroke,  
 And death-shots falling thick and fast  
 As lightnings from the mountain cloud,  
 And heard, with voice as trumpet loud,  
 Bozzaris cheer his band :  
 "Strike ! — till the last arm'd foe expires;  
 Strike ! — for your altars and your fires;  
 Strike ! — for the green graves of your sires;  
 God, and your native land !"  
 They fought like brave men, long and well;  
 They piled that ground with Moslem slain;  
 They conquer'd; — but Bozzaris fell,  
 Bleeding at every vein.  
 His few surviving comrades saw  
 His smile when rang their loud hurrah,  
 And the red field was won;

Then saw in death his eyelids close,  
Calmly as to a night's repose,—  
Like flowers at set of Sun.

Come to the bridal chamber, Death !  
Come to the mother's, when she feels,  
For the first time, her first-born's breath.  
Come when the blessèd seals  
That close the pestilence are broke,  
And crowded cities wail its stroke ;  
Come in consumption's ghastly form,  
The earthquake shock, the ocean storm ;  
Come when the heart beats high and warm  
With banquet song and dance and wine;  
And thou art terrible : — the tear,  
The groan, the knell, the pall, the bier,  
And all we know, or dream or fear  
Of agony are thine.  
But to the hero when his sword  
Has won the battle for the free  
Thy voice sounds like a prophet's word,  
And in its hollow tones are heard  
The thanks of millions yet to be.

*Fitz-Greene Halleck.*

## VI. VOCAL CULTURE IN DEGREES OF FORCE.

We have seen (p. 38) that the second requisite to a good voice is **Strength**. Practice in the different Degrees of Force will give this strength of voice. The figure illustrating the Degrees (p. 148) may be reproduced in larger form on the blackboard to represent to the eye the vocal execution of the following exercises :—

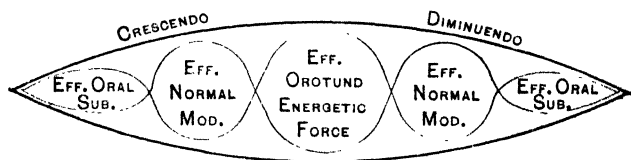
1. Give **phonetic sounds** (p. 45) with notes of speech rising and falling alternately, through all the Degrees of Force, changing the Form and Quality at will, making each utterance stronger than the preceding one, until the last Degree of Impassioned is reached.

2. Give the same, changing the Pitch only **between** the four subdivisions of Degrees of Force.

3. Give the same, omitting the atonics, and using notes of song, **without any change** of Pitch. Repeat, beginning in a *lower* key; repeat again in a *higher* key.

The given Pitch sounded upon a piano or other musical instrument alternately with the vocal impulses will aid the student to retain the Pitch with which he began the scale.

4. Give the **tonics** with a **swell** of the voice as indicated by the following figure, beginning with Oral Quality in the Subdued, increasing to the Orotund in Energetic Force, and then gradually decreasing to the faintest Oral in the Subdued Force. In this exercise the *diminuendo* should be made as long and gradual as the *crescendo*.



5. Give the **tonics** with an Effusive swell in **each Quality** as represented in the above figure, making the Degrees of Force in each correspond to the general contour of the figure.

All these swells should be given with one breath. As a test the student should practice until he can repeat this exercise **several** times with moderate movement without inhalation.

6. Repeat all the above exercises using the words **all, live, in, isle, roll, on, sea**, instead of the phonetic sounds named.

In these, as in all vocal exercises the student should follow the suggestions given regarding the Mental feature of vocal culture (p. 39). He should vary these exercises and give them according to his strength and needs.



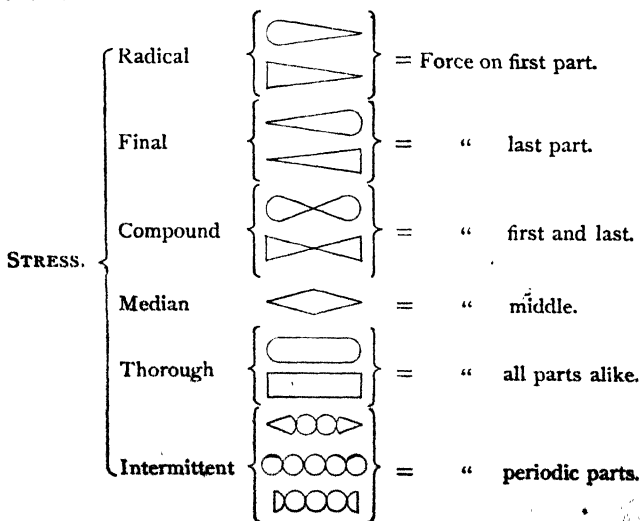
✓ SECTION III.—STRESS.

**Stress is the application of Force to the different parts of a sound or syllable.** Since there must be some Force while the sound continues, our use of the term Stress will imply the location of the **heaviest degree** of intensity applied to certain parts of sounds and syllables. There is a distinct Stress on each syllable of a spoken word, but the distinguishing Stress which marks the particular sentiment or meaning must be placed upon the *accented syllable*.

As we shall make use of the names of the different kinds of Stress in showing them in nature and expression, it becomes necessary to name and illustrate them before entering into a fuller explanation of each.

I. DIVISIONS AND GRAPHIC ILLUSTRATIONS.

There are six varieties of Stress named and illustrated as follows :




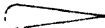
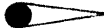

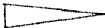
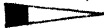

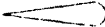
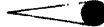

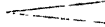
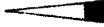

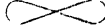
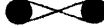


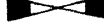


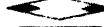


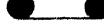

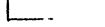










The preceding figures show merely the location of the Force and the Forms of voice in which each Stress may be given. They may be inflected or waved to represent the great variety of speech notes used in Melody.

## II. COMPARISON WITH FORM.

Writers on this subject have generally so confounded **Stress** with **Form** that students have not been able to distinguish between them without the vocal illustration by some skillful teacher of the Rush system. In fact, Dr. Rush himself is not clear upon a first reading, and many of his followers misinterpret him.

The usual figures which illustrate Expulsive and Explosive Forms are identical with those illustrating Radical Stress; while, to the student there seems to be an absolute conflict between these figures and those illustrating Final Stress.

But let us combine the specific figures illustrating Form (p. 114) with the above illustrations of Stress, and the student will readily see that the **Form** relates solely to the **smoothness or abruptness** with which the Force is applied to the **opening and closing** of a sound; while **Stress** relates only to the **location** of the Force. The following cuts illustrate this idea:—

Expulsive		+	Radical		=	
Explosive		+	"		=	
Expulsive		+	Final		=	
Explosive		+	"		=	
Expulsive		+	Compound		=	
Explosive		+	"		=	
Effusive		+	Median		=	
Expulsive		+	Thorough		=	
Explosive		+	"		=	
Effusive		+	Intermittent		=	
Expulsive		+	"		=	
Explosive		+	"		=	

## III. USE OF STRESS IN EXPRESSION.

Now let us find a philosophic reason for the use of Stress in Elocution. **A change of the location of Force from one part of a sound, syllable, or word to another, will change the sentiment or meaning.** Let us prove this proposition.

If a direct question is asked, and the simple answer "no" is given with **Radical** Stress it implies an ordinary answer unmarked by sentiment; now let the answer be given with **Final** Stress in which the Force is transferred to the last part of the word, and the impression of *determination, impatience, or scorn* is given. Give the same answer in **Compound** Stress and it implies *irony or sarcasm*; in **Median** Stress it conveys the sentiment of *sorrow or pathos*; in **Thorough** Stress it becomes a *call*; and in the **Intermittent** it shows *febleness, or agitation* caused by joy or sorrow. In all these repetitions of "no" give the same Moderate Degree of Force, the same Normal Quality, and, (except in the Median which takes only the Effusive) the same Expulsive Form; and it will be seen that the *changes of sentiment* and meaning are marked by the *changes of the location of Force*.

The sentence, "Brutus is an honorable man," given with **Radical** Stress is a *simple statement* of a fact; but if the accented syllable of the word "honorable" be given in **Compound** Stress the whole sense is changed to the *opposite meaning*.

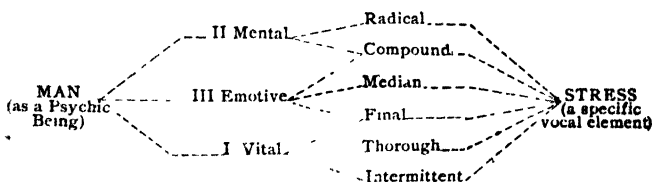
If the words, "Pity the sorrows of a poor old man," are uttered with **Median** Stress they imply a *pathetic injunction* on the part of the speaker; but if given in **Intermittent** Stress the speaker shows *greater agitation*, or he becomes a *personator* of the "poor old man." Giving all the other elements alike in the two renditions, it will be seen that the *difference* is made by *changing* the single element of *Stress*.

The glad bark of a dog is in *Radical* Stress, his angry bark is in *Final*, and his mournful howl is in *Median*; we cannot doubt the differing significance of these three. The ringing laughter of children illustrates the *Radical* Stress; their cry of sorrow or groan of pain is an unmistakable *Median* Stress.

These illustrations prove our proposition; and accepting it as a fact we must know exactly the significance of each Stress and be guided by that knowledge in our study of expression.

#### IV. ADAPTATION TO THE TRIUNE NATURE.

We have seen (p. 87) that Stress is a specific constituent of the generic element Force and is capable of subdivision into its **varieties or kinds**; these kinds as expressive agents must correspond to **man's triune nature**. In the following classification we find no conflict between the ideas of **Rush and Delsarte**.



By the light of this diagram, though not in this order, we will consider the Stresses.

#### V. RADICAL STRESS.

##### 1. Law of Use.

In **Radical Stress** the Force is applied strongest on the first part of the sound. This is the ordinary Stress which should predominate in all speech, and it may be placed on every word of a sentence. In fact it is the appropriate Stress for all the unemphatic words, even in a sentence in

which the emphatic words demand some other Stress. The Radical is heard in the clapping of hands, the tap of the drum, the tick of a clock or watch, and in the animated conversation of all people in all languages. It corresponds to the **Mental** nature and is consequently the *intellectual* medium; while each of the other Stresses may be said to convey some special significance of the Emotive or Vital nature.

Mr. Murdoch says: "The clear Radical not only imparts clearness and brilliancy to language that is animated in its character, but it gives a penetrating power to the voice that carries it through space, and enables the speaker to put every syllabic utterance upon the ear of the auditor without any effort on the part of the latter. This constitutes the great charm of delivery."

Our illustrative figures show that only the *Expulsive and Explosive Forms* can be given with **Radical** Stress; then it may be used in all the combinations of these Forms with the Qualities, and hence in the expression of the thoughts and sentiments assigned to these combinations (p. 124). Its most *characteristic* combinations, however, will be found with those Qualities which correspond most nearly to the **Mental** nature, namely: the Normal and Orotund (p. 91); hence the most general use of the Radical for emphatic purposes is in the expression of such kinds of thought as *narration, didactic thought, patriotism, gaiety, courage, etc.*

The student should practice the following:

## 2. Illustrative Selections.

### From THE BELLS.

Hear the sledges with the bells, — silver bells;  
 What a world of merriment their melody foretells!  
     How they tinkle, tinkle, tinkle  
         In the icy air of night!  
 While the stars that over sprinkle

All the heavens, seem to twinkle  
 With a crystalline delight ;  
 Keeping time, time, time,  
 In a sort of Runic rhyme,  
 To the tintinabulation that so musically wells  
 From the bells, bells, bells, bells, bells, —  
 From the jingling and the tinkling of the bells.

*Edgar A. Poe.*

#### From **ADVICE TO YOUNG LAWYERS.**

Whene'er you speak, remember every cause  
 Stands not on eloquence, but stands on laws ;  
 Pregnant in matter, in expression brief,  
 Let every sentence stand with bold relief ;  
 On trifling points nor time nor talents waste,  
 A sad offense to learning and to taste ;  
 Nor deal with pompous phrase, nor e'er suppose  
 Poetic flights belong to reasoning prose.

Begin with dignity; expound with grace  
 Each ground of reasoning in its time and place ;  
 Let order reign throughout ; each topic touch,  
 Nor urge its power too little nor too much ;  
 Give each strong thought its most attractive view,  
 In diction clear and yet severely true ;  
 And, as the arguments in splendor grow,  
 Let each reflect its light on all below ;  
 When to the close arrived, make no delays  
 By petty flourishes or verbal plays,  
 But sum the whole in one deep, solemn strain,  
 Like a strong current hastening to the main.

*Judge Story.*

#### VI. FINAL STRESS.

##### 1. *Law of Use.*

**In Final Stress the Force is placed mainly upon the last part of the sound.** It can be given only in the *Expulsive* and *Explosive* Forms. We have this Stress in the

sneeze or hiccough, in the premonitory growl and final angry bark of a dog when he snaps at the object of his anger, or in the determined tones of a resolute, self-willed person. It is the opposite of the Radical and expresses almost opposite sentiments. If the student will utter the words: "I will do this" with Radical Stress, and then give the same words with a Final Stress on the word "will" the changed sentiment will be apparent.

Our diagram (p. 165) shows the Final to be one of the **pivotal** Stresses responding about equally to the **Emotive** and **Vital** natures. The student is here referred to the statements made concerning the pivotal Qualities (p. 91).

**The Final**, in its appropriate Forms combined with the Normal and Orotund Qualities, will express *self-assertion, determination, resolution, courage, or defiance*; while with the Pectoral, Aspirate, or Guttural it expresses the awful, secret, or malignant emotions, such as *wonder, amazement, horror, rebuke, scorn, contempt, hate, or revenge*. For practice the student should give Final Stress on the underscored words in the following selections. It must be understood, however, that this marking shows but one of several conceptions of the same lines.

## 2. Illustrative Selections.

### From THE SEMINOLE'S REPLY.

I loathe ye in my bosom,  
 I scorn ye with mine eye,  
 And I'll taunt ye with my latest breath,  
 And fight ye till I die !

G. W. Patten.

### From COUNT CANDESPENA'S STANDARD.

"Yield, madman, yield ! thy horse is down,  
 Thou hast nor lance nor shield ;

Fly!—I will grant thee time." "This flag  
Can neither fly nor yield!"

*G. H. Baker.*

From *OTHELLO*. Act II, Scene 3.

*Cassio*. I will rather sue to be despised, than to deceive so good a commander with so slight, so drunken, and so indiscreet an officer. Drunk, and speak parrot? and squabble, swagger, swear? and discourse fustian with one's own shadow?—O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee devil!

*Iago*. What was he that you followed with your sword? What had he done to you?

*Cas*. I know not.

*Iago*. Is't possible?

*Cas*. I remember a mass of things, but nothing distinctly; a quarrel, but nothing wherefore.—O God, that men should put an enemy in their mouths, to steal away their brains! that we should, with joy, revel, pleasure, and applause, transform ourselves into beasts!

*Iago*. Why, but you are now well enough. How came you thus recovered?

*Cas*. It hath pleased the devil, drunkenness, to give place to the devil, wrath: one unperfectness shows me another, to make me frankly despise myself.

*Iago*. Come, you are too severe a moraler: As the time, the place, and the condition of this country stands, I could heartily wish this had not befallen; but, since it is as it is, mend it for your own good.

*Cas*. I will ask him for my place again; he shall tell me I am a drunkard! Had I as many mouths as Hydra, such an answer would stop them all. To be now a sensible man, by and by a fool, and presently a beast! O strange!—Every inordinate cup is unblessed, and the ingredient is a devil.—*Shakespeare.*



## VII. COMPOUND STRESS.

1. *Law of Use.*

Our illustrative figure shows the **Compound** to be "a double-faced" Stress with the **Force upon the first and last parts of the sound**. It admits of the *Expulsive and Explosive Forms*. It is an attempt at combining two opposite Stresses, the *Radical* and *Final*, with their opposite significance, which implies a *falsity* upon the face of it. It is characteristic of *falsity of statement and irony of purpose*. It is heard in childish mimicry and in the mocking laughter of ridicule. It is the Stress employed when one wishes to say one thing and mean another, hence it is used in the expression of *insinuation, mockery, satire, taunt, sarcasm, derision, etc.*, all of which convey the idea of emotion or feeling tinged with mentality of a disagreeable nature. Our diagram (p. 165) shows this as the other **pivotal** Stress responding about equally to the **Mental** and **Emotive** natures.

Like the other unusual Stresses it must be used only on the particular words which, according to the speaker's conception, embody the emotion. Read the following sentences aloud and give the underscored words in Compound Stress.

2. *Illustrative Selections.*

## From CATILINE'S DEFIANCE.

I do not rise to waste the night in words ;  
 Let that Plebeian talk, 'tis not my trade ;  
 But here I stand for right, — let him show proofs, —  
 For Roman right, though none, it seems, dare stand  
 To take their share with me. Ay, cluster there !

Banish'd from Rome ! What's banish'd but set free  
 From daily contact with the things I loathe?

STRESS.

"Tried and convicted traitor!" Who says this?  
Who'll prove it, at his peril, on my head?  
Banish'd! I thank you for't: it breaks my chain!  
• I held some slack allegiance till this hour;  
But now my sword's my own. Smile on, my Lords!  
I scorn to count what feelings, wither'd hopes,  
Strong provocations, bitter, burning wrongs,  
I have within my heart's hot cells shut up,  
To leave you in your lazy dignities.

*George Croly.*

From **THE SCHOOL FOR SCANDAL.** Act II, Scene 1.

*Sir Peter Teazle.* Lady Teazle, Lady Teazle, I'll not bear it!

*Lady Teazle.* Sir Peter, Sir Peter, you may bear it or not, as you please; but I ought to have my own way in everything; and, what's more, I will too. What though I was educated in the country, I know very well that women of fashion in London are accountable to nobody after they are married.

*Sir P.* Very well, ma'am, very well; so a husband is to have no influence, no authority?

*Lady T.* Authority! No, to be sure: if you wanted authority over me, you should have adopted me, and not married me; I am sure you were old enough.

*Sir P.* Old enough! ay, there it is! Well, well, Lady Teazle, though my life may be made unhappy by your temper, I'll not be ruined by your extravagance.

*Lady T.* My extravagance! I'm sure I'm not more extravagant than a woman ought to be.

*Sir P.* No, no, madam, you shall throw away no more sums on such unmeaning luxury. 'Slife! to spend as much to furnish your dressing-room with flowers in Winter as would suffice to turn the Pantheon into a green-house, and give a fête champêtre at Christmas!

## PRACTICAL ELOCUTION.

*Lady T.* Sir Peter, am I to blame because flowers are dear in cold weather? You should find fault with the climate, and not with me. For my part, I'm sure, I wish it was Spring all the year round, and that roses grew under our feet !

*Sir P.* Oons, madam ! if you had been born to this, I shouldn't wonder at your talking thus ; but you forget what your situation was when I married you.

*Lady T.* N<sup>o</sup>, no, I don't ; 'twas a very disagreeable one, or I should never have married you. — *Richard Brinsley Sheridan.*

### VIII. MEDIAN STRESS.

#### 1. Law of Use.

In the **Median Stress** the Force is placed chiefly upon the middle part of the sound, making a swell of the voice which varies according to the intensity required. It is heard in the sigh of pathos, the moaning wind, the melancholy howl of a dog, the swell of a pipe-organ, and the groan of a child in sorrow or pain.

The **Median** is a distinctly **Emotive** stress and can be given only with the Effusive which is an Emotive Form ; this fact at once gives the key to its proper use. It is the appropriate Stress for all sentiments assigned to the combination of the Effusive Form with the Qualities (p. 124) ; having proved these in Nature and expression we have only to repeat a few of them here such as *pathos, sorrow, reverence, awe, etc.* A skillful use of this Stress adds great beauty to the utterance of those sentiments which require it.

#### 2. Illustrative Selections.

##### From **DRIFTING.**

My soul to-day is far away,  
Sailing the Vesuvian Bay ;  
My wingèd boat, a bird afloat,  
Swims round the purple peaks remote :

Round purple peaks it sails, and seeks  
Blue inlets and their crystal creeks,  
Where high rocks throw, through deeps below,  
A duplicated golden glow.

Far, vague, and dim the mountains swim ;  
While, on Vesuvius' misty brim,  
With outstretch'd hands the gray smoke stands  
O'erlooking the volcanic lands.

In lofty lines, 'mid palms and pines,  
And olives, aloes, elms, and vines,  
Sorrento swings on sunset wings,  
Where Tasso's spirit soars and sings.

Here Ischia smiles o'er liquid miles ;  
And yonder, bluest of the Isles,  
Calm Capri waits, her sapphire gates  
Beguiling to her bright estates.

I heed not, if my rippling skiff  
Float swift or slow from cliff to cliff :  
With dreamful eyes my spirit lies  
Under the walls of Paradise.

*T. B. Read.*

**From MAGDALENA.**

The breeze of the evening that cools the hot air,  
That kisses the orange and shakes out thy hair,  
Is its freshness less welcome, less sweet its perfume,  
That you know not the region from which it is come?  
Whence the wind blows, where the wind goes,  
Hither and thither and whither — who knows?

Who knows?

Hither and thither, — but whither — who knows?

The river forever glides singing along,  
The rose on the bank bends down to its song ;  
And the flower, as it listens, unconsciously dips,  
Till the rising wave glistens and kisses its lips :

But why the wave rises and kisses the rose,  
And why the rose stoops for those kisses — who knows?      ♣  
Who knows?

And away flows the river, — but whither — who knows? .  
I. F. Waller.

**From ROMEO AND JULIET. Act II, Scene 2.**

*Romeo.* She speaks. —  
O, speak again, bright angel ! for thou art  
As glorious to this night, being o'er my head,  
As is a winged messenger of heaven  
Unto the white up-turned wond'ring eyes  
Of mortals, that fall back to gaze on him,  
When he bestrides the lazy-pacing clouds,  
And sails upon the bosom of the air.

*Juliet.* O Romeo, Romeo ! wherefore art thou Romeo ?  
Deny thy father, and refuse thy name ;  
Or, if thou wilt not, be but sworn my love,  
And I'll no longer be a Capulet.

*Rom.* [*Aside.*] Shall I hear more, or shall I speak at this?

*Jul.* 'Tis but thy name that is my enemy;—  
Thou art thyself, though not a Montague.  
What's Montague? it is nor hand, nor foot,  
Nor arm, nor face, nor any other part  
Belonging to a man. O, be some other name!  
What's in a name? that which we call a rose  
By any other name would smell as sweet;  
So Romeo would, were he not Romeo call'd,  
Retain that dear perfection which he owes  
Without that title. — Romeo, doff thy name;  
And for that name, which is no part of thee,  
Take all myself.

*Shakespeare.*

## IX. THOROUGH STRESS.

### 1. *Law of Use.*

In the **Thorough Stress** the Force continues about the same throughout the sound. It admits of the *Expulsive*

*and Explosive* Forms. It is heard in the crowing of the cock, the lowing of cattle, the calls of the herdsman, and the glad hurrah of triumph or victory, all of which echo the truth of our classification of the Thorough as a *Vital Stress*.

The predominant significance of this Stress is *calling*, which implies distance between the speaker and the object or person addressed ; hence it is the appropriate Stress for *command, triumph, shouting, warning, apostrophe, lofty appeal, etc.*, all of which embody the idea of *calling*.

Since the illustrative figures and the general significance of the Thorough Stress indicate an unusual amount of Quantity or length of utterance, care should be taken not to place it on a sound or syllable that is not capable of being prolonged without a drawl (See p. 46). For instance, if one wishes to call "Jack," he should place the long sound "O," as an interjection before the name, and give the Thorough Stress on that interjection — not on the short syllable "Jack."

Practice the following selections, giving the Thorough Stress on the words suggested by the context.

## 2. Illustrative Selections.

### From VIRGINIA: A LAY OF ANCIENT ROME.

When Appius Claudius saw that deed, he shudder'd and sank  
down,

And hid his face, some little space, with the corner of his gown,  
Till, with white lips and blood-shot eyes, Virginius totter'd nigh,  
And stood before the judgment-seat, and held the knife on high :

"O ! dwellers in the nether gloom, avengers of the slain,  
By this dear blood I cry to you, do right between us twain ;  
And, even as Appius Claudius hath dealt by me and mine,  
Deal thou by Appius Claudius. and all the Claudian line !"

*Macaulay.*

From **THE CHARCOAL MAN.**

Though rudely blows the wintry blast,  
 And sifting snows fall white and fast,  
 Mark Haley drives along the street,  
 Perch'd high upon his wagon seat :  
 His sombre face the storm defies,  
 And thus from morn till eve he cries, —

“Charco' ! charco' !”

While echo faint and far replies, —

“Hark, O ! hark, O !”

“Charco' !” — “Hark, O !” — Such cheery sounds  
 Attend him on his daily rounds.

*J. T. Trowbridge.*

From **CREEDS OF THE BELLS.**

“In deeds of love excel — excel,”  
 Chimed out from ivied towers a bell ;  
 “This is the Church not built on sands,  
Emblem of one not built with hands :  
 Its forms and sacred rites revere ;  
 Come worship here — come worship here ;  
 Its rituals and faith excel — excel,”  
 Chimed out th' Episcopalian bell.

“O, heed the ancient landmarks well,”

In solemn tones exclaim'd a bell ;

“No progress made by mortal man

Can change the just, eternal plan :

With God there can be nothing new ;

Ignore the false, embrace the true

While all is well — is well — is well,”

Peal'd out the good old Dutch Church bell.

*Geo. W. Bungay.*

From **MACBETH**. Act V, Scene 5.

*Macbeth.* Hang out our banners on the outward walls;  
The cry is still, *They come*: Our castle's strength  
 Will laugh a siege to scorn. Here let them lie  
 Till famine and the ague eat them up:  
 Were they not forc'd with those that should be ours,  
 We might have met them dareful, beard to beard,  
 And beat them backward home. What is that noise?  
 . . . . .  
Ring the alarum bell! — Blow, wind! come, wrack!  
At least we'll die with harness on our back.

*Shakespeare.*

#### X. INTERMITTENT STRESS.

##### 1. *Law of Use.*

In the Intermittent Stress the Force is placed upon periodic parts of the sound. The illustrative figures show that it may be given in *all* the Forms. Dr. Rush has treated this Stress from the standpoint of Pitch, showing the relative changes of the little impulses or "tittles" which make the "tremulo;" but if we remember the essential fact that all Stresses must be varied in Pitch when used as speech-notes, and that these impulses are simply manifestations of Force in recurrent, periodic places throughout the sound, we must recognize it as a **Stress**.

Other writers following Dr. Rush have given excellent lists of words showing the sentiments and emotions appropriate to this Stress, and in no case have we found an incorrect statement; but let us find the *underlying law* upon which the student may rest these statements.

The physical agitation indicated by the Intermittent Stress evidently places it in the **Vital** division. We hear it in the opposite Vital emotions of *laughter* and *crying*, of *ecstatic joy* and *deep sorrow*, of *defiant courage* and *extreme fright*. In all



these we observe that the whole body is tremulous. We also observe that the voice trembles whenever the body is shaken even mechanically, by the shaking of the arm or leg, the rapid striking of the chest or back, or by the chilling effect of sudden cold. We may also shake the larynx mechanically by the alternate contraction and relaxation of the muscles, and the projection of the Force in intermittent impulses is the result.

Then in expression we must recognize the law that *whatever mental, emotive, or physical condition produces agitation of body must produce Intermittent Stress during vocalization*. The student will clearly recognize the use of this Stress in the excitability of the above named emotions, and a long list of such emotions and conditions as *feebleness, senility, timidity, grief, tenderness, pathos, excited expectancy, alarm, terror, rage*, etc.

The Intermittent Stress may be given on **all** the words of a clause or sentence since the agitation causing it would rarely cease for the unemphatic words, but would continue during the entire utterance. It would, however, be made more prominent on the more emphatic words.

## 2. Illustrative Selections.

### From LADY CLARE.

In there came old Alice the nurse,

Said, "Who was this that went from thee?"

"It was my cousin," said Lady Clare,

"To-morrow he weds with me."

"O, God be thank'd!" said Alice the nurse,

"That all comes round so just and fair;

Lord Ronald is heir of all your lands,

And you are not the Lady Clare."

"Are ye out of your mind, my nurse, my nurse,"

Said Lady Clare, "that ye speak so wild?"

"As God's above," said Alice the nurse,  
"I speak the truth : you are my child."

The old Earl's daughter died at my breast ;  
I speak the truth, as I live by bread !  
I buried her like my own sweet child,  
And put my child in her stead."

*Tennyson.*

**From JULIUS CAESAR.** Act IV, Scene 3.

*Cassius.* You love me not.

*Brutus.* I do not like your faults.

*Cass.* A friendly eye could never see such faults.

*Bru.* A flatterer's would not, though they did appear  
 As huge as high Olympus.

*Cass.* Come, Antony, and young Octavius, come,  
Revenge yourselves alone on Cassius,  
For Cassius is a-weary of the world ;  
Hated by one he loves ; brav'd by his brother ;  
Check'd like a bondman ; all his faults observ'd,  
Set in a note-book, learn'd, and conn'd by rote,  
To cast into my teeth. O, I could weep  
My spirit from mine eyes ! — There is my dagger,  
And here my naked breast ; within, a heart  
Dearer than Plutus' mine, richer than gold :  
If that thou be'st a Roman, take it forth ;  
I, that denied thee gold, will give my heart :  
Strike, as thou didst at Caesar ; for I know,  
When thou didst hate him worst, thou lov'dst him better  
Than ever thou lov' dst Cassius.

*Bru.* Sheath your dagger:  
 Be angry when you will, it shall have scope ;  
 Do what you will, dishonour shall be humour.  
 O Cassius, you are yoked with a lamb

That carries anger as the flint bears fire ;  
 Who, much enforced, shows a hasty spark,  
 And straight is cold again.

*Cass.* Hath Cassius liv'd  
To be but mirth and laughter to his Brutus,  
When grief, and blood ill-temper'd, vexeth him?

*Bru.* When I spoke that, I was ill-temper'd too.

*Cass.* Do you confess so much? Give me your hand.

*Bru.* And my heart too.

*Cass.* O Brutus, —

*Bru.* What's the matter?

*Cass.* Have you not love enough to bear with me,  
When that rash humour which my mother gave me  
Makes me forgetful?

*Bru.* Yes, Cassius; and, henceforth,  
 When you are over-earnest with your Brutus,  
 He'll think your mother chides, and leave you so.

*Shakespeare.*

#### XI. RELATIVE VALUES OF THE TRIUNE NATURE IN THE STRESSES.

Our general classification of the subdivisions of Force (p. 114) assigns Stress to the **Mental** division. The preceding treatment of Stress warrants the following approximate values :—

RADICAL	=	Mental	50,	Vital	40,	Emotive	10,	=	100.
FINAL	=	Emotive	40,	Vital	40,	Mental	20,	=	100.
COMPOUND	=	Mental	40,	Emotive	40,	Vital	20,	=	100.
MEDIAN	=	Emotive	50,	Mental	40,	Vital	10,	=	100.
THOROUGH	=	Vital	50,	Mental	30,	Emotive	20,	=	100.
INTERMITTENT	=	Vital	50,	Mental	40,	Emotive	10,	=	100.

The aggregate values for each of the three Natures gives the **Mental** 220 (= **first**), the **Vital** 210 (= **second**), and

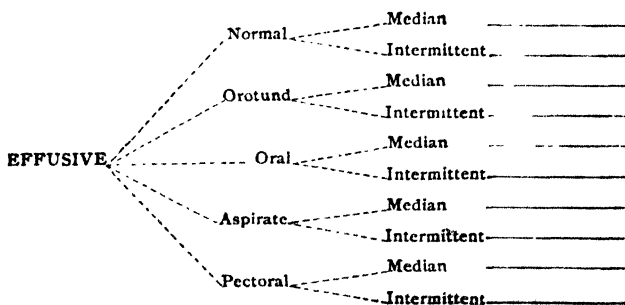
## STRESS.

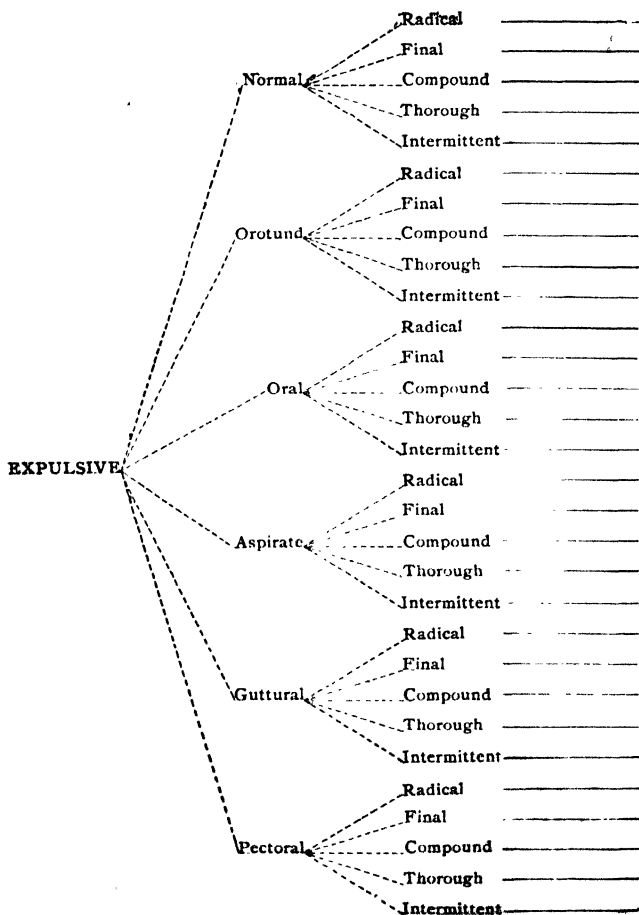
the *Emotive* 170 (= third). Then in Stress the **Mental** leads, followed closely by the Vital, and more remotely by the **Emotive Nature**.

## XII. COMBINATIONS OF STRESSES WITH FORMS AND QUALITIES.

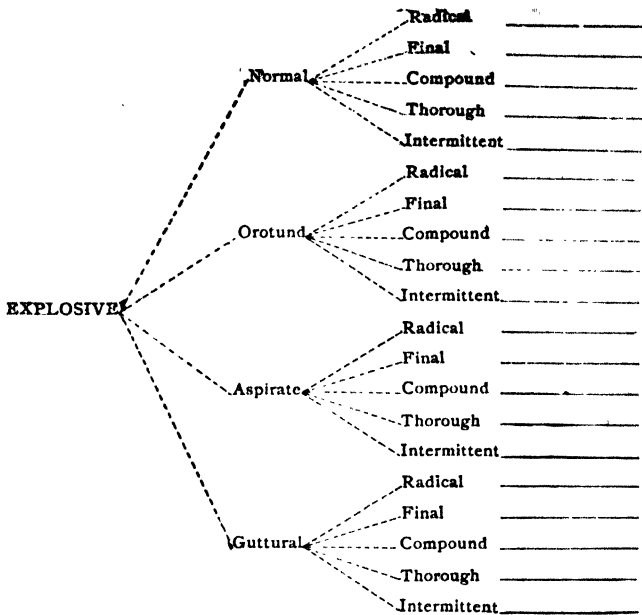
As a mental exercise we now present a diagram showing all the possible combinations of the Stresses with the **Forms and Qualities**. The Degrees of Force are omitted in order to reduce the diagram, but these may be added by incorporating the table already given (p. 153). In the blank space opposite each Stress the student should write the appropriate kind of thought, sentiment, or emotion for the given combination, without repeating any word. He may modify a word, e. g., joy, *lighter* joy ; sorrow, *deepest* sorrow ; irony, *irony with anger* ; but the strictest adherence to this condition will furnish a **mental discipline** equivalent to that claimed for similar exercises in the sister sciences.

We suggest that the pupil first write his answers to these combinations on a separate sheet of paper for the criticism of the instructor and for further revision before finally writing them in the blank spaces of the book.





## STRESS.



### XIII. VOCAL EXERCISES IN STRESS.

In the chapter on Voice Culture (p. 37) we have seen the necessity for **flexibility of voice**; the following exercises are designed to give this flexibility : —

1. Give all or as many of the **tonic** sounds (p. 45) as desirable in all of the above combinations of *Stress, Form, and Quality*.
2. Give the **tonics** in all the Stresses in the order named (p. 162) first *slowly* and then in *rapid* succession.
3. Give the same in *Moderate* and *Energetic* Degrees of Force.
4. Give the same in *middle, low, and high* key.
5. Give the same in *upward* and *downward Slide*.

To represent this to the eye the illustrative figures (p. 162) should be reproduced on the blackboard as notes of speech in their *rising* and *falling* positions.

6. Repeat the preceding exercises using words that can be prolonged *without a drawl* (p. 65) such as **me, nay, arm, all, roll, full, ton, joy.**

### CHAPTER III.—PITCH.

**Pitch** is that element of expression which relates to the location, variation, and succession of speech notes on the scale. By *location* is meant the point in the compass of voice at which a sound is uttered; by *variation* is meant the transition from one point of Pitch to another; and by *succession* is meant the relative position of notes in discourse. These divisions are called respectively, — **Degree, Change, and Melody.**

Pitch is determined not by the timbre of the sound nor by its volume, but by the number of the vibrations of the sounding body which occur in a given time. The marvelous changes of Pitch necessary to express different states of the mind are effected by the degrees of tension of the vocal cords and by the vertical movements of the larynx. According to physiologists the greatest variation in the length of the cords in voice production from the gravest to the most acute tones, is but an eighth of an inch, while that of the upward and downward movement of the larynx is about an inch.

With respect to Pitch, sounds, whether produced by the human voice or by any other means, may be separated into two classes, *Tunable* and *Untunable*.

#### I. TUNABLE SOUND.

**Tunable sounds** consist of regular vibrations. The waves of air produced by the vibrating body strike the ear-drum at regularly recurrent intervals. The constituent vibrations of such tones are periodic, so that there is no jar or clash in their succession. The kinds of tunable sound are: *Song*, which includes all strictly musical sound; and *Speech*.<sup>1</sup>

<sup>1</sup> Song-notes and speech-notes have already been briefly referred to (p. 115).



**A Note of Song is a sound produced on a continuous or level plane of Pitch.** In a succession of such notes the first is held its due time ; then, after an interruption, the voice either strikes the next tone on the same Degree or passing by a slur or step to another plane, attacks a new tone in the same manner.

**A Note of Speech is a sound that is carried from one Degree of the scale to another without being held appreciably at any particular point.** From the first point of contact, the tones proceed either upward or downward throughout their length, touching all the Degrees from the opening to the close of the tone without dwelling on any of them.

*1. Song-notes and Speech-notes Contrasted.*

**Song attacks tone horizontally, speech vertically ;** the one proceeds **on** Pitch, the other **through** Pitch ; the one is uniform in elevation while it exists, the other is constantly varying ; the one is heard through intervals, the other at the boundaries of intervals ; song-notes may be illustrated by "stopping" a vibrating violin string at different intervals on the finger-board, — speech-notes by sliding the finger up or down the vibrating string.

It is the design in music always to please or delight, hence purity of tone is the first essential of song. Speech is not necessarily pure in Quality ; anger and disgust and other passions that jar the mind are not properly expressed in absolutely clear tones.

It should be noted in this connection that song is more fatiguing to the voice than speech. During the progress of a note of song the cords must be held in a uniform position ; in speech they are constantly varying in tension and therefore resting.

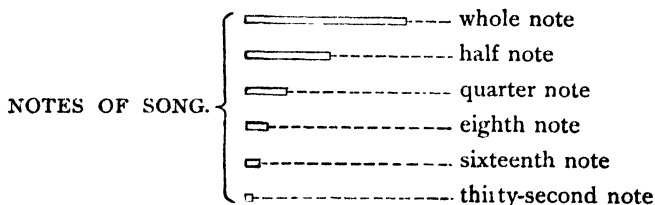
Edmund Burke in the trial of Hastings opened with a four days' speech and closed with a nine days' speech. It would have been quite a different undertaking to sing for so long a time.

## PITCH.

### 2. Points of Resemblance.

It is clear that *both Song and Speech have Melodies*, that of song being the more exact. Both have slides and skips. The slur of song is identical with the slide of speech except that as a transitional tone it has not the fullness of the speech note, the voice passing very lightly over the interval. The *portamento* more nearly than any other act of song—aside from the steps which are identical—resembles the slide of speech.

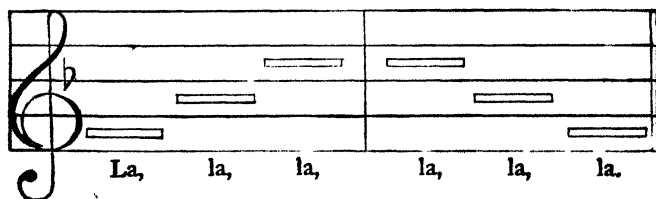
In illustrating this resemblance graphically we have departed somewhat from the prevailing system of musical notation in adopting the following characters, which, if less economical in space are at least more significant of the element of Time :



### 3. Evolution of the Speech-note.

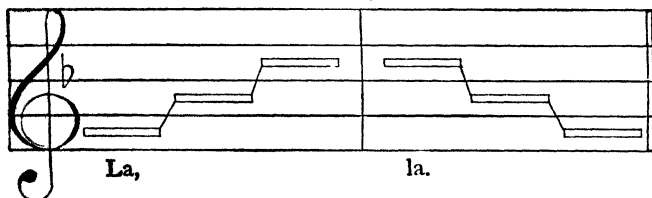
The following figures are designed to show the evolution of the speech-note from notes of song :

Fig. 1.



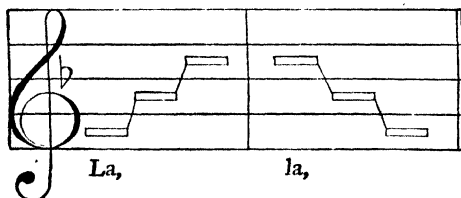
Sound the syllable *la* in each of the notes as in Fig. 1, giving them their full time and making the contact and release exactly on the points of pitch indicated; then sound the

Fig. 2.



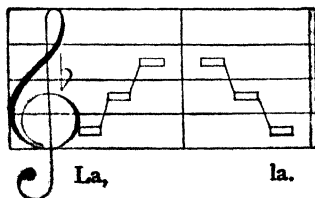
same notes, joining them with the slur as indicated in the second figure.

Fig. 3.



Next sound quarter notes, joining them as before with the slur.

Fig. 4



Sound eighth notes, as in Fig. 4, slurring the notes.

Fig. 5.



Sound sixteenth notes, as in Fig. 5, slurring the notes.

Fig. 6.



So we might continue shortening the time of these notes as in Fig. 6, at the same time giving more weight to the transitional part of the tone, until no appreciable time is spent on any particular point of pitch, and thus evolve the speech-note as shown in Fig. 7.<sup>1</sup>

Fig. 7.



<sup>1</sup> William E. Gladstone, in a letter to the late Professor Plumptre of King's College, London, wrote as follows in regard to notes of speech: "We really in our speeches, as, indeed, in ordinary conversation, run up and down the scale without giving any heed to it; not, it is true, with the separate and full notes of song but with partially formed notes that melt or slide, as it were, into one another, either ascending or descending in the musical scale."

4. *Wrong Use of Song-notes in Speech.*

*Song should never be introduced into speech except in those rare cases where it is employed for purposes of imitation or impersonation.* The sing-song style, sometimes called the "Puritanical whine," is a combination of speech and song. It may be illustrated with the following stanza :—

## From CONTINUED HELP.

When all thy mercies, O my God,  
My rising soul surveys,  
Transported with the view I'm lost  
In wonder, love, and praise.

*Joseph Addison.*

The principal syllables are generally unduly drawn out, held on a level plane of Pitch, and then finally given the speech-note. In certain syllables that end with vowels or liquids the note of song is again added at the last of the impulse, thus :—

ALL	MERCIES	O	God	
RIS - ING	SOUL	SUR - VEYS	LOST	PRAISE
TRANSPORTED	VIEW			
WONDER	LOVE			

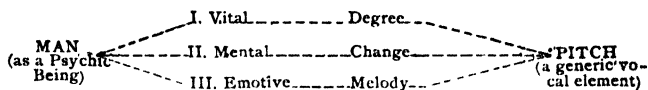
The last syllable is usually sounded lower in Pitch but with the same "song-speech" note and without a Cadence.

## II. UNTUNABLE SOUND.

**Untunable sounds** consist of irregular vibrations, i. e., such as are not periodical and do not occur at appreciable intervals of time. Untunable sound jars, while tunable sound soothes, the nerves. All noise is untunable. Such sounds are heard in the crash of falling timbers, the slamming of a door, or the rattle of a wagon over a stony street.

## III. RELATION OF PITCH TO THE TRIUNE NATURE.

Our general diagram of the Elements of Expression (p. 87) shows the relation of Pitch to Man's Triune Nature; for the sake of convenience we have reproduced a section of this diagram.



Here as in Force **Degree** marks **Vitality**; the high or low Degree of a tone shows its vitality. A **Change** of Pitch from one Degree to another modulates the voice into language and reveals its **Mentality**. The continued succession of notes in pleasing or discordant **Melody** manifests the **Emotion** of utterance.

The further truth of this analogy will be shown in the fuller treatment of Degree, Change, and Melody.

## SECTION I.—DEGREE OF PITCH.

**Degree of Pitch** relates not only to the compass or range of voice from the highest to the lowest tone, but also to the position on the scale given to a particular utterance. The various Degrees of Pitch are relative and

are regulated by the rate of vibrations of the vocal cords. Some voices are high in range, while others are low; some are wide in range, while others are either narrow or employ but few notes in their melody.

### I. COMPASS OF THE SPEAKING VOICE.

The **average compass** of the speaking voice, not including the Falsetto, which has a scale as well as a Quality of its own, is something less than two octaves,—say about thirteen or fourteen notes. For convenience this compass is divided into five parts, called **Degrees**: the *Middle*, the *Low*, the *Very Low*, the *High*, and the *Very High*. The following diagram is designed to show the several Degrees of Pitch, and the range on the musical scale of the average voice:—

DEGREES {	: D :	Very High
	: C :	
	: B :	High
	: A :	
	: G :	
	: F :	Middle
	: E :	
	: D :	
	: C :	
	: B :	Low
	: A :	
	: G :	Very Low
	: F :	

1. The **Middle Degree**, as shown in the diagram, includes about four notes of the compass, let us say **C, D, E, and F** of the musical scale. It is employed so much more frequently than any other Degree that it may be said to be the rule, the basis, the starting point of delivery.

2. The **Low Degree** ranges about two tones lower than the Middle; for the average voice it includes **B and A** of the musical scale.

3. The **Very Low Degree** has a range of about two notes, **G and F**, below the Low.

4. The **High Degree** comprises about three tones of the scale, **G, A, and B**. The wider range in the higher Degrees is accounted for in the fact that our ordinary speaking Pitch is a little below the middle of the compass.

5. The **Very High** ranges about two notes, **C and D**, higher than the High Degree.

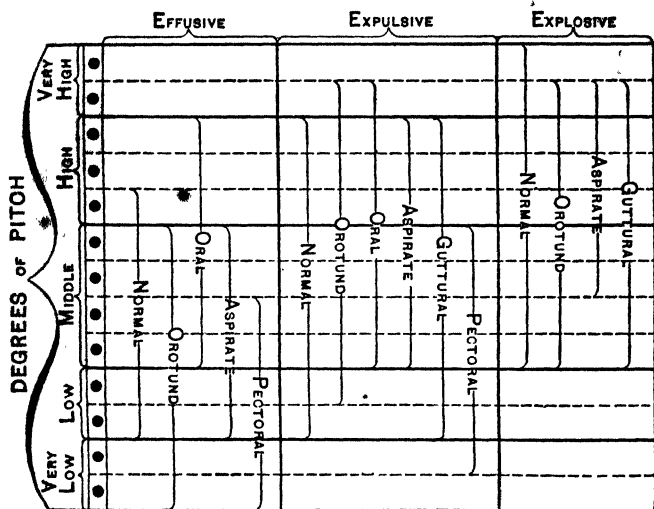
The voice ranges easily from one part of the compass to another, each Degree being associated and blended with those next to it. The Higher Degrees are intimately associated, as are also the Lower; and the Middle is usually accompanied by some notes of both the High and the Low Degrees.

We find, for example, that in Nature and consequently in proper expression, the sentiment of *reverence* requires Low Degree of Pitch. But while that is the average Pitch for this sentiment as a style of thought, it may also range through the Middle and Very Low. The exact position is dependent upon the sentiment, whether it be that of *joy* or *sorrow*. When not moved by any unusual emotion we express our *normal thoughts, calm reasoning, didactic and ordinary argumentative discourse* in the middle part of the compass; but the moment the feeling of *solemnity, adoration, or awe* takes hold of the mind the voice seeks a lower range for expression. In all nature *subdued emotions, deeply serious or gloomy thoughts* find expression in the lower part of the compass; but on the other hand, when *joy, delight, alarm, or defiance* move us, they find expression in the higher ranges of Pitch.

As we have scales for measuring distance, and the temperature and pressure of the air, so we may have a graduated scale of Pitch for registering the utterance of different thoughts and passions. Let us indicate these so that the student may without difficulty determine the Pitch of any sentiment. The following diagram is designed to show the *approximate limitations* of Form and Quality in the several Degrees of Pitch.



## II. SCALE OF LIMITATIONS AND RANGE OF PITCH.



## 1. Explanation of the Scale.

The student will observe the similarity between the plan of this scale and that in Degrees of Force (p. 153). Having familiarized himself with one, he understands the use of the other. The truth of these limitations and ranges of Form and Quality in Pitch may be proved in Nature and expression by the course of reasoning which is followed out in the treatment of the scale of Force. The two diagrams harmonize perfectly. However, that this section may not seem incomplete in itself, we call attention to a few of the most important limitations.

**Normal Effusive** as we have already shown, is heard in the expression of *solemnity*, *tranquillity*, and *pathos*.<sup>1</sup> As this

<sup>1</sup> For the kinds of thought and emotion expressed by these combinations, the student is again referred to the table on page 124.

combination of Quality and Form is limited to Low, Middle, and a part of High Degree of Pitch, it follows that these sentiments may range easily over this part of the speaking compass. The *pathos of joy* requires a higher range than the *pathos of sorrow*; *poetic* and *imaginative* features of *tranquillity* carry expression higher in Pitch than simple *repose*; but all would come within the prescribed limitations. Furthermore the lowest note of the Normal would not vibrate in the Very Low Pitch. Our diagram shows that only the Orotund and Pectoral Qualities range in the Very Low Degree; this is a result of physiological causes.

The **Normal Expulsive** will be found to have a range through Low, Middle, and High Degrees. It follows, then, that *ordinary conversation*, *didactic thought*, and *gladness*, the styles appropriately read in Expulsive Normal, will find correct expression only in those Degrees. This combination of the ordinary or usual Form and Quality naturally ranges in ordinary or most usual Degrees of Pitch; it neither reaches the highest nor the lowest Degrees.

The **Normal Explosive** — the appropriate combination for the utterance of *gaiety*, *joy*, *laughter*, and *earnestness* — is limited in expression to the Middle, High, and Very High Degrees of the scale. This is the only combination which reaches the highest limit of Very High Pitch. The intensity of the Explosive, it will be observed, does not run into the Low or Very Low at all.

The **Orotund Effusive**, as we have seen, is used to express *reverence*, *sublimity*, and *devotion*; when applied to the scale of Pitch it is found that this combination of Form and Quality will range over three full Degrees, the Middle, Low, and Very Low; and it must follow that the sentiments just referred to find their expression in these same Degrees.

The **Orotund Expulsive**, appropriately applied to the utterance of *grandeur*, *patriotism*, and *oratorical thought*,

ranges through a part of the Low Degree, all of Middle and High, and a part of Very High.

And in like manner the **Orotund Explosive**, heard in the expression of *courage*, *defiance*, and *alarm*, finds its range in Pitch in the Middle, High, and Very High Degrees.

So we might reason with regard to each of the other Forms and Qualities, but what has been given will be sufficient to guide the pupil aright in his study of Degrees of Pitch.

The Degree of Pitch used will vary somewhat with the size of the audience. It is the natural tendency to elevate the Pitch in order that the voice may reach a greater distance. This is sometimes necessary for the greatest ease, but much care should be exercised not to allow the voice to reach a Pitch so high as to degenerate into a screech.

### III. ILLUSTRATIVE SELECTIONS.

1. The **Middle Degree** predominates in the following passages :—

#### From LADY CLARE.

She clad herself in a russet gown,  
 She was no longer Lady Clare :  
 She went by dale, and she went by down,  
 With a single rose in her hair.

The lily-white doe Lord Ronald had brought,  
 Leapt up from where she lay,  
 Dropt her head in the maiden's hand,  
 And follow'd her all the way.

*Tennyson.*

#### From A LEGEND OF THE RED ROSE.

Cooler grew the shades of even,  
 Fiercer waged the conflict now,  
 Till at last the Peace of Heaven  
 Fell upon the beaded Brow.

And the precious benediction  
 Of Purity and Love that bled  
 Fell upon the weeping roses —  
 Clothed them all in deepest red.

*Olive E. F. Tiffany.*

From **MUCH ADO ABOUT NOTHING.** Act III, Scene 1.

*Ursula.* But are you sure  
 That Benedick loves Beatrice so entirely?  
*Hero.* So says the Prince and my new-trothèd lord.  
*Urs.* And did they bid you tell her of it, madam?  
*Hero.* They did entreat me to acquaint her of it;  
 But I persuaded them, if they loved Benedick,  
 To wish him wrestle with affection,  
 And never to let Beatrice know of it.

*Shakespeare.*

From **THE MINUTE MAN.**

The Minute Man of the Revolution! And who was he? He was the husband and father, who left the plough in the furrow, the hammer on the bench, and, kissing his wife and children, marched to die or to be free! He was the old, the middle-aged, the young. He was Captain Miles, of Acton, who reproved his men for jesting on the march! He was Deacon Josiah Haines, of Sudbury, eighty years old, who marched with his company to South Bridge, at Concord, then joined in that hot pursuit to Lexington, and fell as gloriously as Warren at Bunker Hill. He was James Hayward, of Acton, twenty-two years old, foremost in that deadly race from Charlestown to Concord, who raised his piece at the same moment with a British soldier, each exclaiming "You are a dead man!" The Briton dropped, shot through the heart. Hayward fell, mortally wounded. "Father" said he, "I started with forty balls; I have three left. I never did such a day's work before. Tell mother not to mourn too much; and tell her whom I love more than my mother that I am not sorry I turned out." —  
*Curtiss.*

2. **Low Degree** predominates in the following extracts:—

**From A LOST CHORD.**

Seated one day at the organ,  
I was weary and ill at ease,  
And my fingers wander'd idly  
Over the noisy keys.

I do not know what I was playing,  
Or what I was dreaming then,  
But I struck one chord of music,  
Like the sound of a great Amen.

*Adelaide Procter.*

**From JULIUS CÆSAR.** Act II, Scene 1.

It must be by his death: and, for my part,  
I know no personal cause to spurn at him,  
But for the general. He would be crowned:  
How that might change his nature, there's the question:  
It is the bright day that brings forth the adder;  
And that craves wary walking. Crown him?—that:  
And then, I grant, we put a sting in him,  
That at his will he may do danger with.

*Shakespeare.*

**From PSALM LXXXVIII.** Verses 1-3.

O Lord God of my salvation, I have cried day and night before thee.

Let my prayer come before thee : incline thine ear unto my cry;  
For my soul is full of troubles, and my life draweth nigh unto the grave.

3. **Very Low Degree.** The underscored parts of the following illustrations may take the lowest notes of the compass :—

**From MACBETH.** Act V, Scene 5.

To-morrow, and to-morrow, and to-morrow,  
Creeps in this petty pace from day to day,

To the last syllable of recorded time ;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle !  
Life's but a walking shadow: a poor player,  
That struts and frets his hour upon the stage,  
And then is heard no more : it is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

*Shakespeare.*

**From JULIUS CÆSAR.** Act IV, Scene 3.

*Brutus.* How ill this tapir burns ! — — [*Enter Ghost of Cæsar.*] Ha !  
 who comes here ?

I think it is the weakness of mine eyes  
That shapes this monstrous apparition.  
It comes upon me. — Art thou anything ?  
Art thou some god, some angel, or some devil,  
That makes my blood cold, and my hair to stare ?  
Speak to me what thou art.

*Ghost.* Thy evil spirit, Brutus.

*Bru.* Why comest thou ?

*Ghost.* To tell thee thou shalt see me at Philippi.

*Bru.* Well ; then I shall see thee again ?

*Ghost.* Ay, at Philippi.

*Bru.* Why, I will see thee at Philippi, then.

[*Ghost vanishes.*]

Now I have taken heart thou vanishest :  
Ill spirit, I would hold more talk with thee.

*Shakespeare.*

**From CATO'S SOLILOQUY.**

It must be so, — Plato, thou reason'st well ! —  
 Else, whence this pleasing hope, this fond desire,  
 This longing after immortality ?

Or whence this secret dread and inward horror  
Of falling into nought? Why shrinks the soul  
Back on herself, and startles at destruction? —

'Tis the Divinity that stirs within us ;

'Tis Heaven itself that points out an Hereafter,  
 And intimates Eternity to man.

Eternity ! — thou pleasing, dreadful thought !

Through what variety of untried being,

Through what new scenes and changes must we pass !

The wide, th' unbounded prospect lies before me ;

But shadows, clouds and darkness rest upon it.

*Addison.*

4. The **High Degree** of Pitch predominates in the following passages :

**From PAUL REVERE'S RIDE.**

And, lo ! as he looks, on the belfry's height,  
 A glimmer, and then a gleam of light !  
 He springs to the saddle, the bridle he turns,  
 But lingers and gazes, till full on his sight  
 A second lamp in the belfry burns !

A hurry of hoofs in a village-street,  
 A shape in the moonlight, a bulk in the dark,  
 And beneath from the pebbles, in passing, a spark  
 Struck out by a steed that flies fearless and fleet.

*Longfellow.*

**From JULIUS CÆSAR. Act IV, Scene 3.**

*Brutus.*

I did send

To you for gold to pay my legions,  
 Which you denied me. Was that done like Cassius?  
 Should I have answered Caius Cassius so?  
 When Marcus Brutus grows so covetous,  
 To lock such rascal counters from his friends,  
 Be ready, gods, with all your thunderbolts,  
 Dash him to pieces !

*Cassius.* I denied you not.  
*Bru.* You did.  
*Cass.* I did not : he was but a fool that brought  
 My answer back.

*Shakespeare.*

**From THE NEW YEAR.**

Ring out, wild bells, to the wild sky,  
 The flying cloud, the frosty light ;  
 The year is dying in the night ;  
 Ring out, wild bells, and let him die.

Ring out the old, ring in the new ;  
 Ring, happy bells, across the snow ;  
 The year is going ; let him go ;  
 Ring out the false ; ring in the true.

Ring out the grief, that saps the mind,  
 For those that here we see no more ;  
 Ring out the feud of rich and poor ;  
 Ring in redress to all mankind.

*Tennyson.*

5. **Very High Degree.** The underscored parts may be read with the highest notes in the compass.

**From KING JOHN.** Act II, Scene 1.

Rejoice, you men of Angiers, ring your bells ;  
King John, your king and England's, doth approach.

Open your gates, and give the victors way.

*Shakespeare.*

**From HORATIUS AT THE BRIDGE.**

But meanwhile axe and lever  
 Have manfully been plied,  
 And now the bridge hangs tottering  
 Above the boiling tide.



"Come back, come back, Horatius !"

Loud cried the Fathers all ;

"Back, Lartius ! back, Herminius !

Back, ere the ruin fall !"

*Macaulay.*

From **MACBETH.** Act II, Scene 1.

Awake, awake !—

Ring the alarum-bell. — Murder and treason !—

Banquo and Malcolm ! Donalbain ! awake !

Shake off this downy sleep, death's counterfeit,

And look on death itself ! up, up, and see

The great doom's image ! Malcolm ! Banquo ! all !

As from your graves rise up, and walk like sprites,

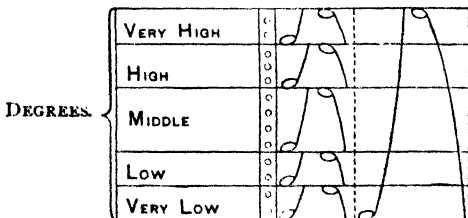
To countenance this horror.

*[Alarum-bell rings.*

*Shakespeare.*

#### IV. VOCAL CULTURE IN DEGREES OF PITCH.

1. Sound ā, ē, i, and ō separately, in alternate slides through the interval of each particular Degree ; then in alternate slides through the entire compass of voice, as shown in the accompanying figure.



In order that this may be done most easily and successfully, the student is advised to begin with the Middle, then follow with the Low, Very Low, High, and Very High respectively.

One may find his Middle Degree of Pitch by asking aloud in an unimpassioned way this question, "Did I say yes or no?" Then omitting "Did I say" let him with the same inflections, substitute the sound of *a* for each of the words "yes" and "no" retaining the conjunction "or." Having found his Middle Degree it will be easy to make comparison with those above and below.

2. Sound *ā*, *ē*, *ä*, and *ō* in notes of song throughout the compass. Let there be a gentle swell of the voice on each tone.

3. Using a musical instrument as a guide to exactness, speak the sounds *ā*, *ē*, *ī*, and *ō* and selected words on every tone "from the lowest note to the top of the compass." Let each musical tone be used simply as a point of opening for the speech-note.

4. Sound the syllables *lä*, *scä*, *dä*, and *bä* in notes of song in the three Forms, through the entire range of Pitch.

5. Give *ā*, *ē*, *ī*, *ō*, *ū*, *oi*, and *ou* in all Degrees of Pitch without any change of Force.

6. Give **sounds** and **words** in Low, Middle, and High Degrees, through all the limitations in Form and Quality as shown in the Diagram (p. 194).

7. Sing an octave in the Normal, in the Orotund, and in the Falsetto Qualities.

8. Comparison of Force and Pitch. Sound *ō* twice :

- (1) Increasing Force and elevating Pitch.
- (2) Increasing Force without elevating Pitch.
- (3) Elevating Pitch without increasing Force.
- (4) Decreasing Force without lowering Pitch.
- (5) Lowering Pitch without decreasing Force.
- (6) Decreasing Force and lowering Pitch.

## SECTION II.—CHANGE OF PITCH.

**Change of Pitch is the transition of the voice from one point of Pitch to another. This is a necessary element**

of effective discourse, for the ear demands variety. It is contrary to the laws of Nature that any part of the sensitive organism of hearing should be played upon incessantly. The ear tires, becomes calloused, and finally shuts itself against disagreeable impressions.

On the other hand, a speaker with even an indifferent discourse will so charm the ear with pleasing variations of a good voice that, as Beecher puts it, "Men listen quite unaware that they have been bewitched out of their weariness by the charms of a voice not artificial, but made by assiduous training to be his second nature." If, then, attention must be held in order that the speaker may instruct or persuade, and if variety of tone is a means to this end, we must conclude that **Change** is a constituent element of reading aloud, and oratory. This does not imply that variety should be given for its own sake regardless of the sentiment expressed. *The slightest change in sentiment has its corresponding change of Pitch.* The voice becomes capable, by development, of making these Changes, and then the attuned instrument easily responds to the touches of feeling. The voice is the instrument, and the sensibilities are the unseen fingers that sweep the keys.

Change of Pitch is the most productive means of discriminative reading. The most delicate shades of thought are made at once apparent by Inflection. It is, then, a most important means of Emphasis, for an idea may have attention called to it by an unusual skip or slide upon the principal word. This highly discriminative character of Change leads us without hesitation to place it as the most distinctly **Mental** of the divisions of Pitch.

Changes of Pitch, therefore,

- (1) *Aid the speaker in holding attention,*
- (2) *Are necessary in expressing different states of the mind,*
- (3) *Preclude the possibility of offending the ear with a too frequent recurrence of the same succession of tone, and*

(4) *Are a productive means of Emphasis.*

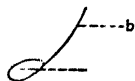
There are two Changes or methods of transition in Pitch: *Concrete*, and *Discrete*.

## I. CONCRETE.

**Concrete** (*con-cresco* to grow together) is the slide of the voice from one point of Pitch to another. As the word indicates, it is a *growing together* of the tones between the points of opening and close of the speech-note, so that there is no appreciable time spent upon any intermediate tone. It is simply a stroke *through* Pitch vertically. The term **Concrete** is synonymous with **inflection**, **slide**, and **glide**.

The predominance of the sliding tone is the distinguishing feature of speech. *Every syllable must have a slide.* Good reading or speaking contains ever varying slides. Speech is a concrete *solo* in which the speaker, at once creates and delivers his own melody. When we listen to the variations of a well modulated voice, we hear the tones of the musical scale blend or glide, as it were, one into another, just as the notes of a violin blend when the "stop-finger" is drawn along a vibrating string. The power to rise and fall at will, and with ease, through great intervals, is a matter of great importance to the speaker, as is also the power to distinguish the length of inflection.

Every Concrete consists of two parts; the *radical*, and the *vanish*. The *radical* is the root or beginning of the tone, the *vanish* is the diminution or close of the sound. Dr. Rush illustrates the speech-note, thus: *a* being the radical, and *b* the vanish of the Concrete. We will employ this character in Melody to indicate the direction and relative position of speech-notes on the scale.



There are two considerations to be borne in mind in the application of inflection or Concrete: (1) The logical

meaning; and (2) The character of the emotion, if there be any. *The direction of inflection is to be determined by the former, the length by the latter. The motive, and not the form of the clause or sentence, must determine the inflection; and in reading, the eye must be kept well ahead of the utterance in order to determine the logical meaning.*

There are three classes of Concrete: the *Rising*, the *Falling*, and the *Waving*.

### 1. *The Rising Concrete.*

**The Rising Concrete** is a slide of the voice from one point of the compass to some point higher. It is a movement from gravity to acuteness.

As a matter of economy and for the sake of grace and energy, *strong words, used interrogatively, should begin lower in Pitch than the general current in order that the voice may have ample room to slide upward, thus:—*

*Shall I be flogged when a madman starts?*  
*Must I stand and crouch under your testy humor?*

#### (1) **Law of Use.**

Based upon the observations and discoveries of Dr. Rush which have been confirmed by more recent scientific investigations in the realm of expression, this *general principle* may be laid down for the use of the Rising Concrete: ***Things doubtful, anticipative, conditional, incomplete, and subordinate take the Rising.***

#### (2) **Illustrative Cases.**

The following may be laid down as the leading cases:

**CASE 1.** **Direct Questions, that is, such as may be answered by "yes" or "no," take the Rising Concrete.**

From **JULIUS CÆSAR**. Act II, Scene 1.

*Lucius.* Sir, 'tis your brother Cassius at the door,  
Who doth desire to see you.

*Brutus.* Is he alone?

*Lucius.* No, sir, there are more with him.

*Brutus.* Do you know them?

*Shakespeare.*

(1) Direct questions, *when repeated* for information, usually take the Falling.

a. "Have you that book I gave you?"

b. "Have you that book I gave you?"

This latter is equivalent to saying, "Pardon me for asking if you have that book I gave you." The doubt implied in the direct question by the Rising Inflection is resolved by an answer which completes the Melody, and brings the mind to a state of repose.

(2) Some *declarative* sentences become direct interrogatives by inflection :

"You are to be there? (are you not?)"

"(Do) You mean that I shall go?"

"You will stay and sup with us to-night! (will you?)"

(3) *Interrogative syllables* vary in length and frequency with the degree of feeling placed upon the sentence.

a. By *Thorough Interrogation* is meant that the chief syllables of direct questions are uttered with wide interrogative intervals, e. g.:

"Threat you mé with telling of the kíng?" — *Shak.*

"Í? yonder, with polished Greeks, caged in dark walls? Í, the barbarian, the free man?" — *Frederick Halm.*

*b.* By *Partial Interrogation* is meant that only a part of the chief words of a sentence are given with wide interrogative intervals, e. g.:

From **MUCH ADO ABOUT NOTHING.** Act I, Scene 1.

*Claudio.* Benedick, didst thou note the daughter of Signior Leonato?

*Benedick.* I noted her not; but I looked on her.

*Clau.* Is she not a modest young lady?

. . . . .

*Ben.* Would you buy her that you inquire after her?

*Clau.* Can the world buy such a jewel? — *Shakespeare.*

**CASE 2. Doubt, indecision, and hesitation require the Rising Concrete.**

From **INGOMAR.** Act I, Scene 1.

Nothing replaces Kallinike to me :

She was a true heart, — she could work, could save !

But then the armourer's daughter, — could she ?

Ah, she is there herself ! she's young, she's pretty :

So — yes — no — well, so be it.

*Frederick Halm.*

"I think he is honest." — *Shakespeare.*

From **THE MERCHANT OF VENICE.** Act I, Scene 3.

*Shylock.* Antonio is a good man.

*Bassanio.* Have you heard any imputation to the contrary?

*Shylock.* Ho ! no, no, no, no !

*Shakespeare.*

**CASE 3. Anticipative, suspensive, and incomplete ideas call for the Rising Concrete.**

But whatever may be our fate, be assured, be assured, this declaration will stand. — *Webster*.

Especially desirous of being accounted the best swordsman and the most fearless gladiator of Rome, he still better enjoyed the reputation of being the incomparable archer. — *Maurice Thompson*.

**CASE 4. Conditional or introductory clauses take the Rising.**

(1) *Conditional*:

When I spoke that, I was ill-tempered too. — *Shakespeare*.

If this be true, then should I know this secret. — *Ibid*.

(2) *Introductory*:

The result was, that all the seats were filled with people eager to witness some harrowing scene of death. — *Maurice Thompson*.

Little time remained for such reflections, as might have arisen, for immediately a large cage, containing two fiery-eyed and famished tigers, was brought into the circus and placed before the victims. — *Ibid*.

**CASE 5. Words or clauses to which subordinate or restrictive clauses are attached, take the Rising.**

Thus the holy virtue which is contained in the writings of St. Paul, even in the simplicity of his style, preserves all the vigor it brings from the Heavens whence it has descended. — *Bossuet*.



And yet I will say that that man, at the time of his inflicting the death-wound of that Parliament, produced at once the shortest and the grandest funeral oration that ever was or could be made on the departure of a great Court of Magistracy. — *Burke.*

Go bid thy mistress, when my drink is ready,  
She strike upon the bell. — *Shakespeare.*

**CASE 6. Deference, courtesy, concession, conciliation, extreme modesty, and shame require the Rising.**

**From VIRGINIUS.** Act II, Scene 2.

*Virginus.* I did design to feast you  
Together with your friends. The times are changed ;  
The march, the tent, the fight becomes us now !

*Icilius.* Virginus !

*Vir.* Well ?

*Icil.* Virginus !

*Vir.* How the boy  
Reiterates my name !

*Icil.* There's not a hope  
I have, but is the client of Virginus.

*Vir.* Well, well ! I only meant to put it off :  
We'll have the revel yet ; the board shall smoke ;  
The cup shall sparkle ; and the jest shall soar  
And mock us from the roof.

*Sheridan Knowles.*

**From JULIUS CÆSAR.** Act III, Scene 2.

*Antony.* Here, under leave of Brutus and the rest, —  
For Brutus is an honorable man,  
So are they all, all honorable men, —  
Come I to speak in Cæsar's funeral.

*Shakespeare.*

## From JULIUS CÆSAR. Act II, Scene 1.

*Portia.* I grant I am a woman ; but withal  
A woman that Lord Brutus took to wife.

*Shakespeare.*

I know I have much to learn, but thou wilt teach me,  
And that will make all easy.

*Halm.*

## From LADY CLARE.

"Falsely, falsely, have you done,  
O mother," she said, "if this be true; —  
To keep the best man under the Sun,  
So many years from his due."

"Nay, now, my child," said Alice the nurse,  
"But keep the secret for your life,  
And all you have will be Lord Ronald's,  
When you are man and wife."

*Tennyson.*

CASE 7. Supplication, pathetic appeal, begging, and  
fawning require the Rising.

## From JULIUS CÆSAR. Act III, Scene 1.

*Antony.* Bear with me ;  
My heart is in the coffin there with Cæsar,  
And I must pause till it come back to me.

*Shakespeare.*

## From UNCLE DAN'L'S APPARITION.

O Lord, we's been mighty wicked, an' we knows dat we 'zerve  
to go to de bad place, but good Lord, deah Lord, we ain't ready

yit, we ain't ready, — let dese po' chil'en hab one mo' chance, jes' one mo' chance. Take de ole niggah if you's got to hab somebody. Good Lord, good deah Lord, we don't know whah you's a-gwine to, we don't know who you's got yo' eye on, but we knows by de way you's a-comin', we knows by de way you's a-tiltin' along in yo' charyot o' fiah, dat some po' sinner's a-gwine to ketch it. — *Mark Twain.*

From **KING JOHN.** Act IV, Scene 1.

*Arthur.* Nay, hear me, Hubert ! drive these men away,  
And I will sit as quiet as a lamb;  
I will not stir, nor wince, nor speak a word,  
Nor look upon the iron angrily :  
Thrust but these men away, and I 'll forgive you  
Whatever torment you do put me to.

*Shakespeare.*

From **CONNOR.**

The wan's me wife, the other me child. O Masther, just thry me. How 'll I bring 'em over to me, if no one will give me a job? I want to be airning, and the whole big city seems against it, and me with arms like them. — *Anon.*

"Give me some bread." — *A Tramp.*

**CASE 8. Members of a series (except the last) when taken as a whole and when not emphatic require the Rising.**

Sans teeth, sans eyes, sans taste, sans everything. — *Shakespeare.*

And now abideth faith, hope, love. — *1 Cor. xii : 13.*

But the fruit of the Spirit is love, joy, peace, longsuffering, gentleness, goodness, faith, meekness, temperance; against such there is no law. — *Galatians* v : 22, 23.

**CASE 9. Negatives, unless the assertive feature dominates, require the Rising.**

I wonder that you will still be talking, Senior Benedick. nobody marks you. — *Shakespeare*.

I come not here armed at all points with law cases and Acts of Parliament, with the statute-book doubled down in dog's ears, to defend the cause of liberty. I would not debate a point of law with the gentleman! I know his abilities. — *Chatham*.

I know not what may fall; I like it not. — *Shakespeare*.

'Twere best he speak no harm of Brutus here. — *Ibid*.

I care not how fickle other people have been found. — *Webster*.

**CASE 10. Surprise, astonishment, retorted questions (especially when the speaker desires further information), require the Rising.**

**MUCH ADO ABOUT NOTHING. Act IV, Scene 1.**

*Beatrice*. I love you with so much of my heart, that none is left to protest.

*Benedick*. Come, bid me do anything for thee.

*Beat*. Kill Claudio.

*Bene*. Ha! not for the wide world. — *Shakespeare*.

**From LAST DAYS OF POMPEII.**

"Kind Sosia, chide me not—I cannot endure to be so long alone," said Nydia; "the solitude appals me. Sosia, how much

dost thou require to make up thy freedom?" "How much?" said he. "Why, about 2000 sesterces." "The Gods be praised! not more? Seest thou these bracelets and this chain? they are worth double that sum. I will give them thee if thou wilt let me out only for one little hour."

"Let thee out! No," said Sosia, "a slave once disobeying Arbaces is never heard of more!" — *Bulwer Lytton*.

From **HENRY IV.** Part I, Act II, Scene 4.

*Falstaff.* A plague of all cowards! still, say I.

*Prince Hal.* What's the matter?

*Fal.* What's the matter! There be four of us here, have ta'en a thousand pound this day morning.

*Shakespeare.*

CASE II. **Vocatives, or Appellatory phrases or clauses, if closely followed by the thought anticipated, require the Rising.**

Fellow Citizens: It is no ordinary cause that has brought together this vast assemblage. — *Prentiss*.

Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. — *Webster*.

My Lord, I came to see your father's funeral. — *Shakespeare*.

O Lord, our Lord, how excellent is Thy name in all the earth. — *Psalms*.

(1) *Vocatives when repeated* for the understanding or for Emphasis usually take the Falling. First call, "John;" second call, "John."

The Rising Concrete occurs so much more frequently throughout discourse than the Falling or the Waving that it may be said to be the rule.

Emphasis must always be taken into account in the delivery of the foregoing illustrations. On this account, in many cases, good readers and speakers may change from the readings indicated.

## 2. *The Falling Concrete.*

**The Falling Concrete** is a slide of the voice from one point of Pitch to some point lower. It is a movement from acuteness to gravity.

For the sake of energy, and economy of Pitch, *strong syllables that require the Falling Concrete are struck higher than the ordinary syllable in order that the voice may have room to make an easy descent, thus : —*

*He* <sup>sons</sup> him in the <sup>drach</sup> for his <sup>tele</sup> es-  
*It is a* <sup>nipping</sup> and an <sup>excess</sup> air.  
*It is a liberty* I mean to <sup>exercise</sup>.

### (1) Law of Use.

In harmony with and corresponding to the law of use governing the Rising Concrete we have the following general law: ***The Falling Concrete is used to express decisiveness, positiveness, conclusiveness, and completion of sense.***

### (2) Illustrative Cases.

The following are the leading cases :

**CASE 1. Indirect, assertive, and exclamatory questions require the Falling.**

(1) *Indirect questions* are such as require an explanatory answer. They are usually introduced by the interrogatives, *who, which, what, how, when, &c.* The interrogative slide is usually heard on the introductory word :

What is your tidings? — *Shakespeare.*

Who was it that thus cried? — *Ibid.*

Why did you bring these daggers from the place? — *Ibid.*

(2) *Assertive questions :*

From **MACBETH.** Act I, Scene 7.

*Macbeth.* Hath he asked for me?

*Lady Macbeth.* Know you not he has?

. . . . .

What cannot you and I perform upon

Th' unguarded Duncan?

*Shakespeare.*

You take pleasure, then, in the message? — *Shakespeare.*

In assertive questions, the interrogation is partial only.

(3) *Exclamatory questions* are questions of triumphant appeal :

From **YOUNG LOCHINVAR.**

“So daring in love, and so dauntless in war;

Have you e'er heard of gallant like young Lochinvar?”

*Scott.*

From **INGOMAR.** Act I, Scene 1.

*Parthenia.* Thou art angry!

*Actea.* Away! have I not cause enough for anger?

*Halm.*

Is not that so, gentlemen?

Are not you, Sir, who sit in that chair, is not he, our venerable colleague near you, are you not both already the proscribed and predestined objects of punishment and of vengeance?—*Webster.*

It is interesting to note in this connection that all negative questions expect an affirmative answer, and *vice versa*. Questions of triumphant appeal expect no open answer, simply mental assent or dissent, as the case may be. They need no answer. The utterance by taking the Falling slide, contains the answer. It is equivalent to saying, "Is not that so?" "Yes." The "yes" becomes superfluous when the speaker feels that the mind of the hearer is in sympathy with his own. It is at such times only that the exclamatory appeal is effective.

**CASE 2. Decision, affirmation, assertion, determination, require the Falling.**

**From MACBETH.** Act I, Scene 7.

*Macbeth.* I'm settled, and bend up  
Each corporal agent to this terrible feat.  
Away, and mock the time with fairest show :  
False face must hide what the false heart doth know.

*Shakespeare.*

**From McLAIN'S CHILD.**

But here I swear with living breath  
That for this wrong which you have done,  
I'll reek my vengeance on your son, —  
On him, and you, and all your race !

*Mackay.*



From **TOUSSAINT L'OUVERTURE.**

Cromwell manufactured his own army. Napoleon, at the age of twenty-seven, was placed at the head of the best troops Europe ever saw. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. — *Phillips.*

From **SUPPOSED SPEECH OF JOHN ADAMS.**

The war, then, must go on. We must fight it through. And if the war must go on, why put off longer the Declaration of Independence? That measure will strengthen us. It will give us character abroad. — *Webster.*

**CASE. 3.** Conclusion of the sentence when the thought is complete requires the Falling.

From **THE HUNCHBACK.** Act 1, Scene 2.

*Julia.* This rural life of mine,  
Enjoined upon me by an unknown father's will,  
I've led from infancy. Debarred from hope  
Of change, I ne'er have sighed for change. The town  
To me was like the Moon, for any thought  
I e'er should visit it; nor was I schooled  
To think it half so fair! *Sheridan Knowles.*

From **LAST DAYS OF POMPEII.**

The cloud, which had scattered so deep a murkiness over the day, had now settled into a solid and impenetrable mass. It resembled less even the thickest gloom of a night in the open air than the close and blind darkness of some narrow room. But, in proportion as the blackness gathered, did the lightnings around

Vesuvius increase in their vivid and scorching glare. Nor was their horrible beauty confined to the usual hues of fire; no rainbow ever rivaled their varying and prodigal dyes. — *Bulwer-Lytton*

**CASE 4.** When two or more co-ordinate clauses occur in a sentence each representing an independent thought, their temporary completeness may be indicated by the **Falling Concrete**.

Care should be taken not to allow the slide to extend as low as the key note—the line of repose—in any clause but the last.

**From TOUSSAINT L'OUVERTURE.**

You think me a fanatic, for you read history, not with your eyes but with your prejudices. But fifty years hence, when Truth gets a hearing, the Muse of history will put Phocion for the Greek, Brutus for the Roman, Hampden for England, Fayette for France, choose Washington as the bright, consummate flower of our earlier civilization, then, dipping her pen in the sunlight, will write in the clear blue, above them all, the name of the soldier, the statesman, the martyr, Toussaint L'Ouverture. — *Phillips*.

**From CLAUDIUS AND CYNTHIA.**

The youth, erect and powerful, set his thin lips firmly and kept his eyes looking straight out before him. Many knew him as a trained athlete and especially as an almost unerring archer. — *Maurice Thompson*.

**From JULIUS CÆSAR.** Act II, Scene 1.

*Decius.* Never fear that: if he be so resolved,  
I can o'ersway him; for he loves to hear

That unicorns may be betrayed with trees,  
 And bears with glasses, elephants with holes,  
 Lions with toils, and men with flatterers.

**CASE 5. The members of an emphatic series or Climax require the Falling.**

As in Case 4, do not allow the slides to reach the line of Cadence until the last member of the series is reached.

**From JULIUS CÆSAR.**<sup>1</sup> Act I, Scene 1.

*Marullus.* Wherefore rejoice? What conquest brings he home?  
 What tributaries follow him to Rome,  
 To grace in captive bonds his chariot-wheels?  
 You blocks, you stones, you worse than senseless things!  
 O you hard hearts, you cruel men of Rome,  
 Knew you not Pompey? Many a time and oft  
 Have you climbed up to walls and battlements,  
 To towers and windows, yea, to chimney-tops,  
 Your infants in your arms, and there have sat  
 The live-long day, with patient expectation,  
 To see great Pompey pass the streets of Rome.

*Shakespeare.*

**From HAMLET.** Act II, Scene 2

*Hamlet.* What a piece of work is man! how noble in reason!  
 how infinite in faculties! in form and moving how express and  
 admirable! in action how like an angel! in apprehension how like  
 a god! — *Shakespeare.*

<sup>1</sup> The student is here referred to this same selection as it is used to illustrate **Climactic Emphasis** (p. 78).

**CASE 6. Exclamatory and imperative sentences require the Falling Concrete.**

**(1) Exclamatory Sentences :**

O, what a rogue and peasant slave am I ! — *Shakespeare.*

Avaunt ! and quit my sight ! let the earth hide thee ! — *Ibid.*

O, she misused me past the endurance of a block ! — *Ibid.*

**(2) Imperatives :**

**From JULIUS CÆSAR.** Act I, Scene 1.

*Marullus.* Begone !

Run to your houses, fall upon your knees,

Pray to the gods to intermit the plague

That needs must light on this ingratitude.

*Shakespeare.*

**From VIRGINIUS.** Act II, Scene 2.

*Virginius.* Your sword and buckler, boy ! The foe, the foe !

Does he not tread on Roman ground ? Come on,

Come on ! charge on him, drive him back, or die !

*Sheridan Knowles.*

**From VIRGINIUS.** Act IV, Scene 2.

*Appius.* Keep the people back : —

Support my Lictors, soldiers ! — Seize the girl,

And drive the people back.

*Icilius.* Down with the slaves !

*Ibid.*

Forward the light brigade !

Charge for the guns !

*Tennyson.*

**CASE 7. Anger, scorn, contempt, and other harsh and repulsive sentiments require the Falling Concrete.**

**From KING JOHN.** Act III, Scene 1.

*Constance.* Thou slave, thou wretch, thou coward !  
Thou little valiant, great in villainy !  
                    What a fool wert thou,  
A ramping fool, to brag, and stamp, and swear, upon my party !  
*Shakespeare.*

**From HAMLET.** Act III, Scene 4

*Hamlet.* A murderer and a villain ;  
A slave that is not twentieth part the tithe  
Of your precedent lord ; a Vice of kings ;  
A cutpurse of the empire and the rule,  
That from a shelf the precious diadem stole,  
And put it in his pocket !  
*Shakespeare.*

**From THE SCHOOL FOR SCANDAL.** Act III, Scene 1.

*Sir Peter Teazle.* There ! now you want to quarrel again.  
*Lady Teazle.* No, I am sure I don't ; but if you will be so peevish ---  
*Sir P.* There now ! who begins first ?  
*Lady T.* Why, you, to be sure. I said nothing ; but there's no bearing your temper.

## CHANGE OF PITCH.

*Sir P.* No, no, madam ; the fault's in your own temper.

*Lady T.* Ay, you are just what my cousin Sophy said you would be.

*Sir P.* Your cousin Sophy is a forward, impertinent gipsy.

*Lady T.* You are a great bear, I am sure, to abuse my relations.

*Sir P.* Now, may all the plagues of marriage be doubled on me ; if ever I try to be friends with you any more.

*Richard Brinsley Sheridan.*

The Falling Concrete awakens attention by the importance it attaches to words, and, as a change from the more common Rising, rests the ear and the mind of the audience. Those who use the Rising Concrete to excess lose the effects of strong Emphasis and Cadence. It is not uncommon for an English or Irish speaker to utter paragraph after paragraph in which no Falling Concrete or Cadence can be heard. Oscar Wilde, for example, in his lecture on poetry, which he delivered throughout the United States, spoke an hour and twenty minutes without a single distinct Falling slide or Cadence. English and American habits differ in this regard very considerably. The utterances of the English abound in deferential, patronizing, Rising inflections, while those of the American, under the same circumstances, contain a greater number of positive and decisive inflections. It must be admitted, however, that a too frequent use of the Falling Concrete gives to one's style an unsympathetic, dogmatic character.

### 3. *Reciprocal Use of Rising and Falling Concretes.*

The Rising and Falling are often used reciprocally in expression. At such times the one is a necessary complement of the other. Expression would be incomplete without such variety. The following are the leading cases :

## (1) Illustrative Cases.

**CASE 1.** In an alternative question, the first part takes the Rising, the second the Falling. In case there are more than two alternatives, all take the Rising except the last.

From **MACBETH**. Act II, Scene 1.

Art thou not, fatal vision, sensible  
To feeling as to sight? Or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?

*Shakespeare.*

To be, or not to be. — *Shakespeare.*

From **OTHELLO**. Act I, Scene 3.

*First Senator.* Did you, by indirect and forced courses  
Subdue and poison this young maid's affections?  
Or came it by request, and such fair question  
As soul to soul affordeth?

*Shakespeare.*

When the 'or' is used conjunctively, the question becomes a continued one, either *direct* or *indirect*; if the former, it comes under Case 1 of the Rising Concrete; if the latter, under Case 1 of the Falling Concrete.

**CASE 2.** When the members of a series are arranged in groups or sets, the last of each set requires the Falling and the others the Rising.

## CHANGE OF PITCH

From **EPISTLE TO THE ROMANS.** viii : 38, 39.

For I am persuaded that neither death nor life, nor angels nor principalities nor powers, nor things present nor things to come, nor height nor depth, nor any other creature shall be able to separate us from the love of God, which is in Christ Jesus, our Lord.

**CASE 3. Affirmatives contrasted with negatives take opposite inflections unless assertive Emphasis prevails.**

From **JULIUS CÆSAR.** Act II, Scene 1.

*Brutus.* Let us be sacrificers, but not butchers, Caius.  
    . . . And, gentle friends,  
Let's kill him boldly, but not wrathfully;  
Let's carve him as a dish fit for the gods,  
Not hew him as a carcass fit for hounds;  
    . . . This shall mark  
Our purpose necessary, and not envious;  
Which so appearing to the common eyes,  
We shall be called purgers, not murderers.

*Shakespeare.*

(1) The same is true when there is an *inequality of antithesis*.

Better no coat to my back than no wife and boy by my fireside.  
— *Anon.*

From **JULIUS CÆSAR.** Act I, Scene 2.

*Cassius.* I cannot tell what you and other men  
Think of this life; but, for my single self,  
I had as lief not be as live to be  
In awe of such a thing as I myself.



*Brutus.* Brutus had rather be a villager  
Than to repute himself a son of Rome  
Under these hard conditions as this time

*Is like to lay upon us.*

*Shakespeare.*

(2) Simple forms of *antithesis* are shown by means of *opposite* inflections :

**From ORATION ON THE CROWN.**

Contrast now the circumstances of your life and mine, gently and with temper, Aeschines, and then ask these people whose fortunes they would each of them prefer. You taught reading, I went to school ; you performed initiations, I received them ; you danced in the chorus, I furnished it ; you were assembly clerk, I was speaker ; you acted third parts, I heard you ; you broke down, and I hissed ; you have worked as a statesman for the enemy, I for my Country. — *Demosthenes.*

**CASE 4.** When impersonation is interrupted by narrative, the principal slides given the narrative should have the same direction as that of the last word of the impersonation immediately preceding the narrative, but they should not always be of the same intensity.

The explanatory parts immediately associated with impersonation partake of the nature of the feeling of the person having just spoken. If the personation is in positive inflections the explanation becomes so, out of sympathy with the character ; if anticipative the explanatory parts partake of the same nature.

**From SAM WELLER'S VALENTINE.**

"I've done now," said Sam, with slight embarrassment ; "I've been a-writin'." "So I see," replied Mr. Weller. "Not to any

young 'ooman, I hope, Sammy." "Why, it's no use a-sayin' it ain't," replied Sam. "It's a valentine." "A what?" exclaimed Mr. Weller, apparently horror-stricken by the word. "A valentine," replied Sam. "Samivel, Samivel," said Mr. Weller, in reproachful accents, "I didn't think you'd ha' done it."—*Dickens*.

(1) This is equally true with some forms of the vocative :

Thrift, thrift, Horatio ! the funeral baked meats,  
Did coldly furnish forth the marriage tables.

*Shakespeare.*

What does this mean, my Lord?

*Shakespeare.*

(2) The interrogative sign does not imply that the interrogative slide should be carried through the *entire sentence*. In the following questions the declarative feature which begins at the end of the first clause should receive the Falling inflection :—

**From SUPPOSED SPEECH OF JOHN ADAMS.**

Do we mean to violate that most solemn obligation ever entered into by men, that plighting, before God, of our sacred honor to Washington, when, putting him forth to incur the dangers of war, as well as the political hazards of the time, we promised to adhere to him, in every extremity, with our fortunes and our lives?  
— *Webster*.

**From AGAINST THE STAMP ACT.**

Is this your boasted peace?—to sheathe the sword, not in its scabbard, but in the bowels of your countrymen? Will you quarrel with yourselves now that the whole House of Bourbon is united against you?—while France disturbs your fisheries in New-

foundland, and withholds from your subjects in Canada their property stipulated by treaty?—while the ransom for the Manillas is denied by Spain, and its gallant conquerer basely traduced into a mean plunderer,—a gentleman whose noble and generous spirit would do honor to the proudest grandee of the Country?—*Chatham.*

#### 4. *Waving Concrete—The Wave.*

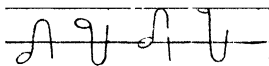
**The Wave** is a union one or more times repeated of the **Rising and Falling Concretes**. The simple Concretes that form the Wave are called its *constituents*. This movement of voice occurs within the limits of a single syllable; that is, it affects only the accented syllables, or such monosyllables as may require it, and is not, as is often supposed, prolonged through more than one syllable of a word. The Wave occurs less frequently than either of the other Concretes.

#### (1) **Kinds of Waves Defined and Illustrated.**

There are seven **Kinds of Waves** as indicated by the following diagram: as to the **number of constituents** there are *Single*, *Double*, and *Continued* waves; as to the **relative length of constituents** there are *Equal* and *Unequal* waves; as to the **direction of the constituents**, there are *Direct* and *Inverted* waves. Each wave has but one radical, *i.e.* one opening, regardless of the number of its bends.

	1. <b>Number of Constituents</b>	{ <i>Single</i> <i>Double</i> <i>Continued</i>
KINDS OF WAVES As To	2. <b>Relative Length of Constituents</b>	{ <i>Equal</i> <i>Unequal</i>
	3. <b>Direction of Constituents.</b>	{ <i>Direct</i> <i>Inverted.</i>

a. A **Single Wave** has one bend and two constituents, i.e. there are two simple Concretes, a Rising and a Falling, with but one radical, thus,



as heard in the following lines :

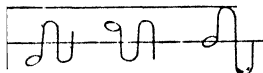
From **LADY CLARE.**

“ He does not love me for my birth,  
Nor for my lands so broad and fair ;  
He loves me for my own true worth,  
And that is well,” said Lady Clare.

*Tennyson.*

Well, well, I think so.

b. A **Double Wave** has two bends and three constituents. There are two Risings and a Falling, or *vice versa*, thus :



as heard in this passage from the play of “ Ingomar ” :

*Parthenia.* Poor father !

*Actea.* Poor, poor, indeed !

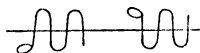
*Halm.*

“ I am the accuser ! ”

“ You.”

*Anon.*

c. A **Continued Wave** has three or more bends and four or more constituents. There are at least four simple Concretes, two Rising and two Falling; thus :



as heard in the prolonged exclamation of delight,

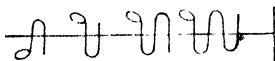
“Ah! I am delighted to see you.”

and such mirthful outbursts as,

“O, he’s returned ; and as pleasant as ever he was.”

*Shakespeare.*

d. An **Equal Wave** is one in which the constituents traverse the same intervals of Pitch. The beginning and end of the wave are on the same point of the scale, i. e. if the voice rises a *Second* it must fall the same distance to make the wave *Equal* ; if it rises a *Third* it must fall a *Third*, and so on through all the intervals.

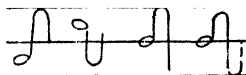


She’s a brave girl ! she rules herself.

Ah ! and behold, there rolls the sea ;

*Halm.*

e. An **Unequal Wave** is one in which the constituents traverse different intervals of the scale. The tone does not end on the same plane on which it begins.

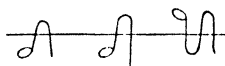


Thou think'st  
Thyself unequalled, doubtless; lovely, rich.

*Halm.*

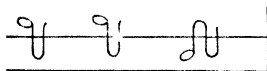
You, Prince of Wales. — *Shak.*

*f.* A **Direct Wave** is one in which the last constituent falls.<sup>1</sup>



Right through the lines they broke. — *Tennyson.*

*g.* An **Inverted Wave** is one in which the last constituent rises.<sup>1</sup>



You do not mean now?

The illustrations of the last four kinds of Waves will be found under

## (2) Law of Use and Illustrations.

The wave is used :

*First, to show that the meaning of the passage is stronger than that which the ordinary utterance of the words would convey; e.g. utter the sentence, "You are a nice fellow," with the*

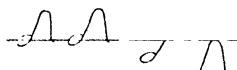
<sup>1</sup> We have departed from Dr. Rush in defining these terms for the reason that it is the last and not the first constituent of the Wave that leaves its impress upon the ear and consequently has most to do in determining the character of

simple inflections of ordinary conversation and it becomes a plain statement of fact. Utter it with a Direct Equal Wave of a *Fifth* on the word "*nice*" and *admiration* is expressed; with a Direct Unequal Wave on the same word and we have *irony*. These are emotions not indicated by the words themselves.

*Second, to extend the time of words without overstepping the interval appropriate to the sentiment.* Let the student utter the words "Hail, holy light," in the interval of the *Second*—the appropriate interval for *sublimity*—with simple inflections, as in the first of the following notations; and then give them with (a) **single waves** of the same interval as in the second notation,



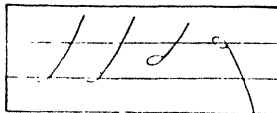
Hail, ho - ly light.



Hail, ho - ly light.

and he will find that he has given them additional dignity and energy. It will be seen that the time of the syllables was doubled but at the same time they were kept within the interval of the *Second*, whereas if the tones had been extended two notes beyond the *Second*, thus,

we should have had the *Fourth*, (relatively the *Fifth*)—the appropriate interval for *surprise* or *delight*—an interval entirely inappropriate to *sublimity*.



Hail, ho - ly light.

This is a fault too often heard in the reading of sublime passages of scripture.

Waves, when not too frequently used, add dignity and strength to discourse; but when employed in profusion they give it a puerile air, and, the speaker by attempting to make language too emphatic, detracts from his effectiveness.

*b.* The **Double Wave** is very common and very expressive, being heard more frequently, however, in colloquy than in oratory.

*c.* The **Continued Wave** "happens," says Dr. Rush, "in rare and peculiar cases."

*d.* The **Equal Wave** in general is employed in the utterance of pleasing emotions, as in *admiration, love, delight, gallantry, triumph, and sublimity*. The following passages will illustrate these varieties of Waves :

From **VIRGINIUS**. Act I, Scene 2.

You've done it well : the coloring is good ;  
 The figure's well designed ; 'tis very well !  
 Whose face is this you've given to Achilles ?

*Sheridan Knowles.*

From **CHARGE OF THE LIGHT BRIGADE**.

When can their glory fade ?  
 O, the wild charge they made !  
 All the world wonder'd.  
 Honor the charge they made !  
 Honor the Light Brigade,  
 Noble Six Hundred !

*Tennyson.*

*e.* The **Unequal Wave** is used in conveying an opposite meaning to that indicated by the words. The pungency of *sarcasm, irony, derision, contempt*, and kindred states of the mind, lies in the inequality of the constituents of the Wave, as illustrated in the following passages :



So fare thee well, descendant of the gods! — *Halm.*

An' you will not have me, choose. — *Shakespeare.*

From **VIRGINIUS.** Act IV, Scene 2.

*Numitorius.* Will she swear she is her child?

*Virginus.* Be sure she will; a most wise question that!  
She not his slave? Will his tongue lie for him,  
Or his hand steal, or the finger of his hand  
Beckon, or point, or shut, or open for him?  
To ask him if she'll swear! Will she walk or run,  
Sing, dance, or wag her head? do any thing

That is most easy done? She'll swear as soon!  
What mockery it is, to have one's life  
In jeopardy by such a bare-faced trick!  
Is it to be endured? I do protest  
Against her oath!

*Sheridan Knowles.*

*f.* The **Direct Wave** is used in affirmatives, in expressing *positiveness, decisiveness, fearlessness, and determination.* This is obvious because the last constituent falls; hence the expression must conform to the laws of the Rising and Falling Concretes.

From **INGOMAR.** Act II, Scene 1.

*Ingomar.* I love to be opposed;  
I love my horse when he rears, my dogs when they snarl,  
The mountain torrent, and the sea, when it flings  
Its foam up to the stars: such things as these  
Fill me with life and joy. Tame indolence  
Is living death: the battle of the strong  
Alone is life.

*Frederick Halm.*

g. The **Inverted Wave** is used in negatives, and in expressing *indefiniteness*, *doubt*, *surprise*, *astonishment*, *wavering*, *cowardice*, in conformity with the laws of the Rising and Falling Concretes.

From **HORRORS OF SAVAGE WARFARE.**

What! attribute the sacred sanction of God and Nature to the massacres of the Indian scalping-knife, — to the cannibal savage, torturing, murdering, roasting, and eating, — literally, my Lords, *eating* the mangled victims of his barbarous battles! Such horrible notions shock every precept of religion revealed or natural, and every generous feeling of humanity. — *Chatham*.

All the more common forms of the Wave are used in *antithesis* either expressed or implied, also in *comparison*, *jesting*, and *mockery*, the form of the Wave depending upon the character of the sentiment. In simple contrasts where all the parts are expressed, simple Concretes may be used, but in implied contrast the Wave is necessary. As the last constituent of the Wave is the one that leaves the strongest impression upon the ear, and consequently gives the chief cast or color to the expression, it should be analyzed in the same manner as the Rising and Falling.

**The Wave is always suggestive of a double motive**, e.g. The assertive question, “You say he will move?” is equivalent to saying “You say he will move, do you?” The Wave on the word “move” indicates two things, the first constituent *assertion*, the second *interrogation*. In the sentence

“Ah, I am delighted to see you!”

the Wave indicates *surprise* added to *delight*, — the first constituent indicating the one, the second the other; and in

“Wasn’t it grand!”

## PRACTICAL ELOCUTION.

the Wave indicates *deference* to another's opinion added to a *positive expression* of the speaker's own opinion or feeling. A most excellent practice for the student is to resolve into simple motives the numerous Waves heard in ordinary utterance.

### 5. *Intervals of the Concrete.*

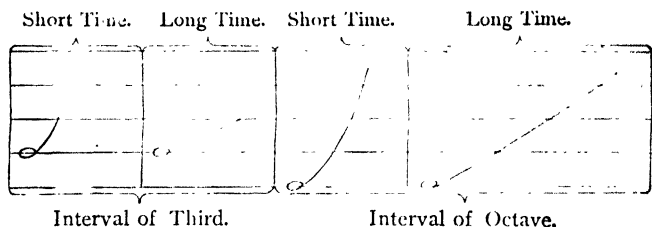
By **Interval of Pitch** is meant the distance between two points on the scale. The term may be applied both to Concretes and Discretes.

There are **five relative intervals** of Pitch,— the *Semitone*, the *Second*, the *Third*, the *Fifth*, and the *Octave*. These are the stops on the scale which are most convenient and most satisfying to the ear. Since slight differences make no change in the character of expression the exactness of the musical scale, especially in the wider Intervals, is not always observed. For instance, a tone may be a *Fourth*, a *Sixth*, a *Seventh*, or even more than an *Octave*; whatever its length, it is usually assigned to the class with which it most nearly coincides. In the shorter Intervals, however, a slight change is more noticeable and far more significant than that of the wider Intervals; a *Minor Third*, for instance, when substituted for a third would change the feeling from that of *calm statement* to that of *plaintiveness*.

The inflections of a sentence will not all be of the same length; *principal and emphatic words* require longer slides. The Intervals vary with the intensity and character of the emotion. Since every situation has its corresponding notes of inflection, **a sure test is whether or not the expression conveys the intention of the speaker.** Men are instinctively conscious of the meaning of the various slides.<sup>1</sup>

<sup>1</sup> Cowper once said, "There is in souls a sympathy with sounds." Professor Homer B. Sprague says: "Let him who would become a good reader or speaker give his days and nights first to the scientific analysis which shall enable him to discern the precise mental act or state to be expressed and the appropriate voice that may body it forth; then reducing his theory to practice till correct vocal delivery becomes spontaneous."

In this connection it must be noted that the Pitch-value and the Time-value are not always identical. Any Interval may be made with short or long Quantity. *The Pitch value of a note is ascertained, not by the time it is held, but by the Interval over which it passes, i.e., the perpendicular distance on the scale between the points of opening and close of the note.* This may be illustrated by the accompanying figure :



#### (1) The Semitone — Use and Illustrations.

A Concrete **Semitone** is a slide or Wave of the voice through a half Interval of the musical scale. This is the shortest, but by no means the least important of the Intervals. It is inseparably associated with the *Minor Third* -- i.e. three tones less a half tone - in the expression of *pathos* and similar passions. It requires but a few *Semitones* and *Minor Thirds* to tinge a paragraph with *sadness*, the Semitone predominating, while the *Minor Third* is used as a means of Emphasis. A too frequent use of this Interval, however, gives rise to a lachrymose or funereal style. It will be found that many persons use the Semitone in their conversation when there is not the slightest occasion for it. It is not infrequently heard in the class room, where students, when questions are put to them, will answer in plaintive, melancholy tones. *Mind and voice are out of harmony. The one forms a statement, the other gives it out as plaintiveness.* It is no doubt the result of habit, and is a most serious fault.

The styles of discourse in which the **Semitone** predominates are *pathos, sadness, plaintiveness, grief, pity, tenderness*; it is also heard in *complaints of children, whimpering, whining, crying*, and, indeed, in all forms of *animal distress*.

From **VIRGINIUS**. Act I, Scene 2.

*Virginia*. How is it with my heart? I feel as one  
That has lost everything, and just before  
Had nothing left to wish for! He will cast  
Icilius off! — I never told it yet;  
But take of me, thou gentle air, the secret,  
And ever after breathe more balmy sweet,  
I love Icilius! Yes, although to thee  
I fear to tell it, that hast neither eye  
To scan my looks, nor voice to echo me,  
Nor e'en an o'er-apt ear to catch my words;  
Yet, sweet invisible confidant, my secret  
Once being thine, I tell thee, and I tell thee  
Again, and yet again, I love Icilius!  
He'll cast Icilius off! — not if Icilius  
Approves his honor. That he'll ever do;  
He speaks and looks and moves a thing of honor,  
Or honor ne'er yet spoke, or look'd, or moved,  
Or was a thing of Earth. — O, come, Icilius!  
Do but appear, and thou art vindicated.

*Enter Icilius.*

*Icilius*. Virginia! sweet Virginia! sure I heard  
My name pronounced. Was it by thee, Virginia?  
Thou dost not answer? Then it was by thee:  
O, wouldst thou tell me why thou namedst Icilius!

*James Sheridan Knowles.*

From **MARY STUART**. Act III, Scene 4,

*Elizabeth*. You are where it becomes you, Lady Stuart;  
And thankfully I prize my God's protection,  
Who hath not suffered me to kneel a suppliant  
Thus at your feet, as you now kneel at mine.

*Mary.* Think on all earthly things, vicissitudes.  
 O ! there are gods who punish haughty pride :  
 Respect them, honor them, the dreadful ones  
 • Who thus before thy feet have humbled me !  
 Before these strangers' eyes, dishonor not  
 Yourself in me : profane not, nor disgrace  
 The royal blood of Tudor. In my veins  
 It flows as pure a stream as in your own.  
 O ! for God's pity, stand not so estranged  
 And inaccessible, like some tall cliff,  
 Which the poor shipwreck'd mariner in vain  
 Struggles to seize, and labors to embrace.

*Schiller.*

Some words in the above exercises may be read with the **Wave of the Semitone**, which adds *dignity* and *plaintiveness* to the effect. The simple Inflections, however, are much more common in all the Intervals, Waves occurring only occasionally.

## (2) The Second — Use and Illustrations.

A Concrete **Second** is a slide or Wave of the voice through a whole Interval of the musical scale. This is the simplest and most common of the slides, and is properly employed on the unaccented and unemphatic syllables of *ordinary discourse*. It is used, furthermore, with slightly varying Melody in *solemnity, reverence, and adoration*.

## From THE CLOSING YEAR.

Remorseless Time !  
 Fierce spirit of the glass and scythe ! what power  
 Can stay him in his silent course, or melt  
 His iron heart to pity ? On, still on,  
 He presses, and forever. The proud bird,  
 The condor of the Andes, that can soar

## PRACTICAL ELOCUTION.

Through heaven's unfathomable depths, or brave  
The fury of the northern Hurricane,  
And bathe his plumage in the thunder's home,  
Furls his broad wings at nightfall, and sinks down  
To rest upon his mountain crag : but Time  
Knows not the weight of sleep or weariness,  
And night's deep darkness has no chain to bind  
His rushing pinions.

*Prentice.*

From PSALM XXX. Verses 2, 3.

O Lord my God, I cried unto thee, and thou hast healed me.  
O Lord, thou hast brought up my soul from the grave : thou hast  
kept me alive, that I should not go down to the pit.

The **Wave of the Second** is very common and adds great strength to certain words in *sublimity* and *devotion*, giving them temporal distinction and a slow and solemn *grandeur* and *majesty* that cannot otherwise be attained.

From PSALM CIV. Verse 24.

O Lord, how manifold are thy works ! in wisdom hast thou  
made them all : the earth is full of thy riches.

Let it be remembered that simple Inflections of a Second and Waves of the same Interval are associated in the same styles of thought, the former predominating, the latter occurring only occasionally; and that the Direct and Inverted features of the Wave make but little difference in Intervals of the Semitone, and Second, while in the wider Intervals much depends upon the form of the Wave.

### (3) The Third — Use and Illustrations.

A Concrete **Third** is a slide or Wave of the voice through two whole Intervals, including three notes of the musical

scale. It is the Interval heard in giving distinction to accented and emphatic syllables in ordinary discourse. *Animated conversation* abounds in Thirds. It is heard also in *wit, playfulness, earnest appeal*, and in *vigorous oratorical composition*.

From APPEAL IN BEHALF OF IRELAND.

There lies upon the other side of the wide Atlantic a beautiful island, famous in story and in song. Its area is not so great as that of the State of Louisiana, while its population is almost half that of the Union. It has given to the world more than its share of genius and of greatness. It has been prolific in statesmen, warriors, and poets. Its brave and generous sons have fought successfully all battles but their own. In wit and humor it has no equal; while its harp, like its history, moves to tears by its sweet but melancholy pathos. — *Prentiss*.

The Rising Third is the inflection used in most cases of *real inquiry*, while the *indirect question* takes the opposite inflection of the same interval.

What makes you expect to learn faster than other folks? are you any smarter? — *Anon.*

The **Wave of the Third** may occur in any of the styles of thought in which simple inflections of the same interval are used. It is heard most frequently in *admiration, gallantry* and *decisiveness* in the Direct form, and in *indefiniteness, wavering* and *comparison* in the Inverted form.

From THE RIDE OF JENNIE McNEAL.

But the grand young captain bow'd, and said,  
"Never you hold a moment's dread :

Of womankind I must crown you queen ;

So brave a girl I have never seen :



Wear this gold ring as your valor's due ;  
 And when peace comes I will come for you."  
 But Jennie's face an arch smile wore,  
 As she said, "There's a lad in Putnam's corps,  
 Who told me the same, long time ago ;  
 You two would never agree, I know ;  
 I promised my love to be true as steel,"  
 Said good, sure-hearted Jennie M'Neal.

*Carleton.*

**From UNCLE DAN'L'S APPARITION.**

The flaming and churning steamer was right abreast the party, and not twenty steps away. The awful thunder of a mud-valve suddenly burst forth, drowning the prayer, and as suddenly Uncle Dan'l snatched a child under each arm and scoured into the woods with the rest of the pack at his heels. And then, ashamed of himself, he halted in the deep darkness and shouted, but rather feebly, "Heah I is, Lord, heah I is !" — *Mark Twain.*

**(4) The Fifth — Use and Illustrations.**

A Concrete **Fifth** is a slide or Wave of the voice through five notes of the musical scale. This Interval is heard less frequently than the Second or Third, but it is inseparably associated with the latter in strong Emphasis and interrogation, the Third predominating on unaccented and unemphatic syllables, while the Fifth is used on the principal syllables for Emphasis and expression. The majority of strong interrogatives take this Interval. When used too frequently in conversation, however, it gives to one's speech an extravagant turn. If we study nature, we find that sentiments of *surprise, delight, joy, manly decision, and defiance* are expressed in Fifths. Note this Interval on the underscored syllables of the following passages :

## From THE BOYS.

Has there any old fellow got mix'd with the boys?  
 If he has, take him out, without making a noise.  
Hang the almanac's cheat and the catalogue's spite!  
 Old Time is a liar! we're twenty to night!

We're twenty! We're twenty! Who says we are more?  
 He's tipsy, — young jackanapes! — show him the door!  
 “Gray temples at twenty?” — Yes! white if we please;  
 Where the snow-flakes fall thickest there's nothing can freeze!

*Holmes.*

## From APPEAL IN BEHALF OF IRELAND.

Go home and look at your family, smiling in rosy health, and then think of the pale, famine-pinched cheeks of the poor children of Ireland; and I know you will give, according to your store, even as a bountiful Providence has given to you, — not grudgingly, but with an open hand. He who is able, and will not aid such a cause, is not a man, and has no right to wear the form. He should be sent back to Nature's mint, and re-issued as a counterfeit on humanity of Nature's baser metal. — *Prentiss.*

The **Wave of the Fifth** occurs only occasionally but is used with great effect. In its Direct form it is heard in *emphatic distinction, delight, extreme admiration, triumph*; in its inverted form in *surprise, antithesis, assertive interrogation*.

“She is won! we are gone, over bank, bush, and scaur;  
 They'll have fleet steeds that follow!” quoth young Lochinvar.

*Scott.*

From **INGOMAR**. Act I, Scene 1.

*Actea.* 'Tis time to think of marriage ; yet already  
Thou hast rejected Medon.

*Parthenia.* O ! he was old,  
Gray-headed, gouty, coarse, —

*Act.* Evander, then.

*Par.* Evander ! Yes, he had a fox's cunning,  
With a hyena's heart, and monkey's form.

*Frederick Halm.*

In the assertive question,

“ You say he will resign ? ”

the Inverted Wave of the Fifth may very properly be applied to the last syllable, the first constituent indicating the *assertive* feature, the last the *interrogative*.

#### (5) The Octave — Use and Illustrations.

A Concrete **Octave** is a slide or Wave of the voice through eight notes of the scale. It must be remembered that many tones placed under this class fall a little short of the Octave, while others overrun it, but the Interval is relatively the Octave. This is the least common of the Intervals and is the natural expression of the most intense feeling, as *indignant astonishment, extreme surprise, intense fear, impassioned exclamation and interrogation*.

From **HAMLET**. Act I, Scene 2

*Horatio.* I saw him once ; he was a goodly king.

*Hamlet.* He was a man, take him for all in all,  
I shall not look upon his like again.

*Hora.* My lord, I think I saw him yesternight.

*Ham.* Saw? who?

*Hora.* My lord, the King your father.

*Ham.* The King my father!

*Shakespeare.*

From **OTHELLO.** Act III, Scene 3.

*Iago.* Patience, I say; your mind perhaps may change.

*Othello.* Never, Iago. Like to the Pontic sea,  
Whose icy current and compulsive course  
Ne'er feels retiring ebb, but keeps due on  
To the Propontic and the Hellespont;  
Even so my bloody thoughts, with violent pace,  
Shall ne'er look back, ne'er ebb to humble love,  
Till that a capable and wide revenge  
Swallow them up.

*Shakespeare.*

The **Wave of the Octave** is heard only occasionally but is very expressive. It is the language of the *highest state of astonishment, horror, exaltation, and interrogation*. It is heard frequently in the *mocking* and *jesting* of children.

Angels and ministers of grace defend us!—*Shakespeare.*

Save me, and hover over me with your wings,  
You heavenly guards!

*Shakespeare.*

The tribe is waiting for us, and the master is waiting. Ha, ha, 'tis done, 'tis done. We have overthrown the proud. The hand that smote us is in the dust. Ours the glory, ha, ha, ha, ha!—*Wallace.*

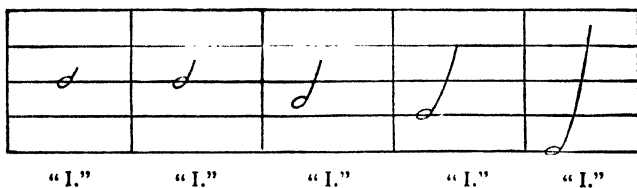
In studying the Intervals of speech the student should bear in mind that not all the words of a passage are to be read with the same Interval. The Second and Third are

## ELOCUTION.

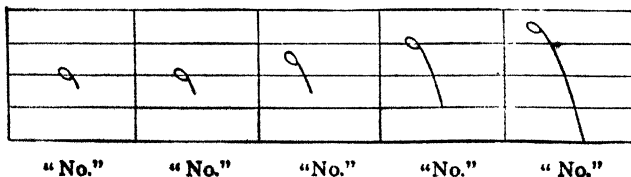
**the rule, the others are the exceptions, and** occur on individual words, such as are **expressive of the states of mind** of which these rarer Intervals are the natural expression. Positive changes of sentiment require corresponding changes of the Intervals used, and the student will find it most interesting to note the inflections used under the influence of various passions. Thoughts with solemn or gloomy emotion express themselves in slight variations of inflection; excited emotions in wider variations, and violent emotions in the greatest variations.

### 6. Vocal Exercises in Rising, Falling, and Waving Concretes.

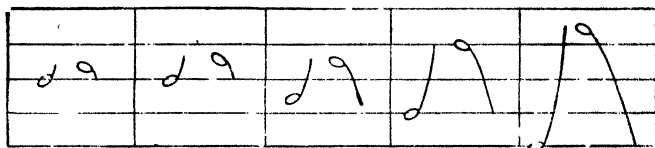
(1) Repeat the question, "Did you say it was I?" five times, giving Rising Concretes of the *Semitone, Second, Third, Fifth* and *Octave*, respectively, on the word "I" as illustrated in the subjoined staff.



(2) Repeat the sentence, "I said no," five times, giving the Falling Concretes separately, as indicated in the accompanying figure.



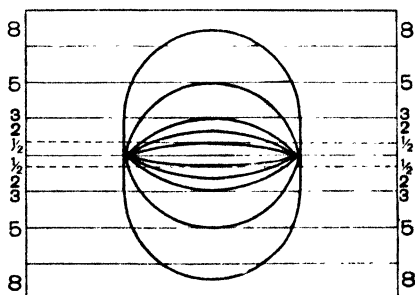
(3) Repeat the question, "Pale or red?" five times, alternating the Rising and Falling Concretes on the words "pale" and "red" respectively, as indicated below.



"Pale, red." "Pale, red." "Pale, red." "Pale, red." "Pale, red."

(4) Practice *sounds* and *words* through the several Intervals as indicated in the preceding figure.

(5) Sound  $\bar{e}$ ,  $\bar{a}$ ,  $\bar{u}$ , and  $\bar{o}$  in **Equal Waves** of a *Semitone*, *Second*, *Third*, *Fifth* and *Octave*, respectively, as indicated in the subjoined figure, (a) in the Direct form, (b) in the Inverted form, (c) in both forms combined.



(6) Use the same sounds in practicing Unequal Waves.

(7) Let the student draw a variety of waved lines, both regular and irregular, and execute the movements with the voice.

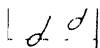
## PRACTICAL ELOCUTION.

### II. DISCRETE.

**Discrete** (from *dis*, apart, and *cerno*, to perceive) is a **step of the voice from one point of Pitch to another**. As the word indicates, it is a *thinking apart*—a separating of tones on the scale. It is the silence between syllables of different Degrees of Pitch. When there is a change of Pitch between two syllables in succession the *Interval* passed over is a **Discrete**.

#### 1. Comparison with Concrete.

**Concrete** is a sliding from one Degree to another, **Discrete** is a *stepping*; *Concrete* is sound, *Discrete* is silence. As every syllable in speech must have a Concrete, it follows that there must be at least two Concretes before there can be a Discrete. In speech there can be no Discretes without Concretes, but there may be Concretes without Discretes. For example, when two or more syllables occur in succession on the same plane of Pitch there are no steps. Discretes are measured by the perpendicular distance between the planes on which the notes begin. For example, in the question, "Were his visits daily?" the second syllable of the last word is properly placed a tone above the first; thus,

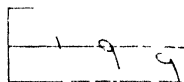


In the following sentence the last three

dai - ly

syllables may fall successively :

"The day was beautiful ;"



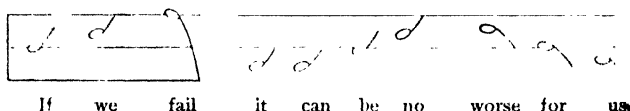
beau - ti - ful.

In the latter case there is a downward step between the first and second, and between the second and third syllables.

To use a homely illustration : as one moves up or down a flight of steps the feet take the Discrete movement while the hand on the

railing takes the Concrete. The same may be said of ascending and descending by the stairs and an elevator respectively ; the one act is by stepping, the other by sliding.

If the following sentence observe that the two acts occur, that each syllable has its Concrete and that between the syllables in every case but one (between "it" and "can") there is a Discrete :



## 2. *Classes of Discrete.*

There are two classes of the Discrete, the *Upward*, and the *Downward*.

(1) **The Upward Discrete** is a step of the voice from one point of Pitch to some point higher.

(2) **The Downward Discrete** is a step of the voice from one point of Pitch to some point lower.

## 3. *Intervals of Discrete.*

The Intervals of the Discrete are the same as those of the Concrete, viz., the *Semitone*, the *Second*, the *Third*, the *Fifth*, and the *Octave*, and they are used for the most part in conjunction with Concretes of the same Intervals, through the different Degrees of Pitch, for variety in expression. The more solemn the discourse the shorter and less frequent the Discretes ; the more broken and impassioned the thought the wider and more frequent the Discretes.

## 4. *Illustrations of Discrete Changes.*

In the following illustrations let  $\lceil$  represent the Upward steps and  $\lfloor$  the Downward. Remember that these characters are used simply to show where, in our judgment, the most striking Discretes should occur, and not that the voice should proceed in an angular way.



## PRACTICAL ELOCUTION.

### From PARRHASIUS AND THE CAPTIVE.

‘Pity’ thee ! So I do !  
I pity the dumb victim at the altar ;  
But does the robed priest for his pity falter ?  
I’d rack thee, though I knew  
A thousand lives were perishing in thine ;  
What were ten thousand to a fame like mine ?

*Willis.*

### From HAMLET. Act III, Scene 2.

*Hamlet.* ‘Sblood, do you think I am easier to be played on than a pipe ? Call me what instrument you will, though you can fret me, you cannot play upon me. — *Shakespeare.*

It will be seen that the Discrete is a most important means of Emphasis. By striking the word “ten” in the first exercise five notes above the preceding word it is made strongly emphatic.

In the following passage, in which *solemnity* and *pathos* abound, the Concretes are mostly Seconds, with the Discretes corresponding, except in the last two lines, in which the Semitone predominates.

### From THE WRECK AT RY

Suddenly seaward swept the squall ;  
The low Sun smote through cloudy rack ;  
The shoals stood clear in the light, and all  
The trend of the coast lay hard and black ;

But, far and wide as eye could reach,  
 No life was seen upon wave or beach;  
 The boat that went out at morning never  
 Sail'd back again into Hampton River.

O mower, lean on thy bended snath,  
 Look from the meadows green and low:  
 The wind of the sea is a waft of death,  
 The waves are singing a song of woe!  
 By silent river, by moaning sea,  
 Long and vain shall thy watching be:  
 Never again shall the sweet voice call,  
 Never the white hand rise and fall!

*Whittier.*

I'll tear her all to pieces. — *Shakespeare.*

FROM HAMLET. Act V, Scene 1.

'Swounds, show me what thou'lt do:  
 Woo't weep? woo't fight? woo't fast? woo't tear thyself?  
 I'll do't. Dost thou come here to whine?  
 To outface me with leaping in her grave?  
 Be buried quick with her, and so will I;  
 And, if thou prate of mountains, let them throw  
 Millions of acres on us, till our ground,  
 Singeing his pate against the burning zone,  
 Make Ossa like a wart!

*Shakespeare.*

Care should be taken never to allow notes of song to appear in reading. The "sing-song" style, formerly much more common in the schools, consists of regularly recurring discretēs with notes of song introduced at intervals. This is a habit that should not be tolerated.

### 5. *Vocal Culture of Discrete.*

(1) Practice *ä*, *a* and *ō* separately in notes of song, beginning on E of the scale, thus :

Two staves of music. The first staff contains a sequence of eighth notes ascending and then descending: E4, F4, G4, A4, B4, A4, G4, F4, E4. The second staff contains a sequence of eighth notes ascending and then descending: E4, F4, G4, A4, B4, A4, G4, F4, E4. Below each staff is a line of lyrics: *ä ä; ä, ä; ä, ä; ä, ä; ä, ä; ä, ä; ä, ä.*

(2) Practice *ä*, *ē*, *i* and *ō* separately with notes of speech, thus :

Two staves of music. The first staff contains a sequence of eighth notes ascending and then descending: E4, F4, G4, A4, B4, A4, G4, F4, E4. The second staff contains a sequence of eighth notes ascending and then descending: E4, F4, G4, A4, B4, A4, G4, F4, E4. Below each staff is a line of lyrics: *ä, ä; ä, ä; ä, ä; ä, ä; ä, ä; ä, ä; ä, ä.*

(3) Practice *ā*, *ē*, *i* and *ō* separately in notes of speech, keeping the Discretes as indicated above, but alternating the Concretes.

(4) Practice the words "gaily" and "sudden" separately through the same succession of notes, using two notes to each word.

(5) Speak the words "gaily" and "sudden," making steps of a *Semitone*, *Second*, *Third*, *Fifth*, and *Octave* respectively up and down the scale.

### SECTION III.—MELODY.

**Melody** (from *melodos*, melodious, musical) is the succession of speech-notes as they occur in utterance.

It is composed of Concretes and Discretes. The term is a relative one and although, musically considered, it means a sweet or agreeable succession of sounds, we shall apply it as well to a displeasing succession. If the arrangement is agreeable and the tones are in correct Intervals the Melody is good. If the Intervals are incorrect and disagreeable, the Melody is bad. There is a music of speech as well as a music of song. The skillful speaker does not follow a set form of notes, as does the singer; he at once creates and delivers his Melody. His art is two-fold, and therefore more difficult than that of the singer. Touching the sensibilities of an audience as the skilled musician the keys of his instrument, not the least of his elements of power is his proper management of Melody.

Who can forget the charm of the easy, natural Melody of Booth in his marvelous production of Hamlet, or of Wendell Phillips in his intense, conversational oratory; and yet both of these men worked, as few men ever worked, to possess agreeable variety of Pitch. Their naturalness came of the mastery, of the principles of their art.

In speaking of Melody, Mandeville, in his "Elements of Reading and Oratory," says "One should acquire the habit of reading and speaking as he converses, with the same tone predominating, and with the same easy and natural variations of the voice."<sup>3</sup>

Keeping in mind the laws already laid down under Concrete, this general law should be observed in Melody: *The voice descends by degrees on light syllables to make strong Rising Concretes, and ascends by degrees on light syllables to make strong Falling Concretes.* This prevents broken and displeasing Melody.

The following sentence which we put to Melody will serve to illustrate this principle:

He is not the man I called for; he is

a rogue; I tell you he is a rogue.

Also in the following colloquy between Hamlet and Polonius:

*Hamlet.* Do you see yonder cloud that's almost in shape of a camel?

*Polonius.* By the mass, and 'tis like a camel, indeed.

*Ham.* Methinks it is like a weasel.

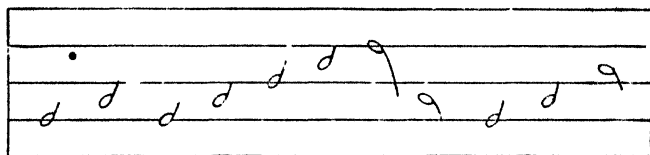
*Pol.* It is backed like a weasel.

*Ham.* Or like a whale?

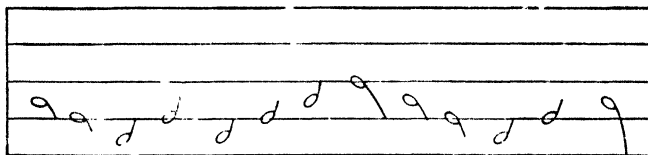
*Pol.* Very like a whale.

*Shakespeare.*

The last part of this may be notated as follows :



"Me - thinks it is like a wea - sel." "It is backed



like a wea - sel." "Or like a whale?" "Ve - ry like a whale."

The character of Melody depends upon the sentiment or feeling that prompts expression, therefore *this division of Pitch is a special agent of man's Emotive nature.*

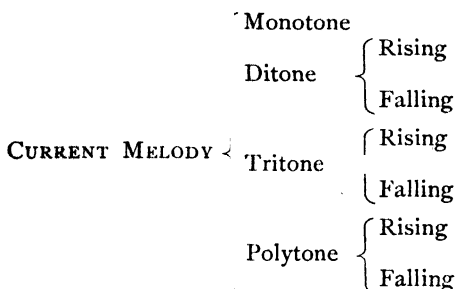
Melody is divided into two parts, *Current*, and *Cadence*.

#### I. CURRENT MELODY.

**Current Melody** (from *curro*, to run) is the succession of tones which runs through the body of the sentence. As the word indicates, it is the *running Melody*--the general drift of the main part of the sentence as distinguished from the Cadence which gives repose at the close of the Melody.

The Current may be compared to the current of a stream with its sparkling wavelets, and the Cadence to the fall of the stream into a lake where it ends as a stream. A tranquil sentence should flow along in delightful Melody and close with a fall of voice as satisfying as the Cadence of a sweet song. In strong dramatic or impassioned thought the Current thunders along with turbulent waves to its Cadence and plunges in its fall with the force of a Niagara. Witness the analogy between the elements of vocal expression and the voice of Nature.

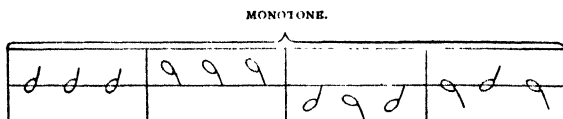
**Current Melody** is divided into four classes, three of which are further subdivided, as indicated in the following diagram :



These are called **phrases of Melody** as they bear the same relation to a complete Melody as do rhetorical phrases to a sentence. In some of the accompanying illustrations bars are used to mark the phrases.

#### 1. *The Monotone.*

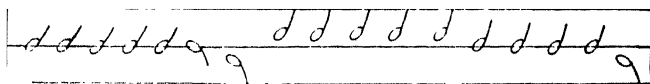
When two or more consecutive syllables begin on the same plane of Pitch the phrase of Melody is called the **Monotone**.<sup>1</sup>



**The Monotone is not necessarily monotonous.** Variety in the use of Monotone comes from placing its various phrases on different planes of Pitch. Monotony is the *bête noire* of Elocution. The most varied and beautiful phrase of Melody will produce monotony if it recurs too frequently.

<sup>1</sup> It will be seen from the accompanying illustration that the relative position of the radicals of the notes and not their Concretes determines the character of the phrase of Melody.

The student will have no difficulty in pointing out the phrases of the Monotone in the following notated passages:



Handwritten musical notation on a five-line staff, consisting of a sequence of notes and rests.

Handwritten musical notation on a five-line staff, featuring a series of eighth notes and a final note with a fermata.

## 2. The Ditone.

This is the literal meaning of the term and the one intended by Dr. Rush, but we hold that the term may not inappropriately be applied to phrases of Melody in which the interval reaches even a Third. This departure will be found very useful in Melody that is slightly more varied than the diatonic.

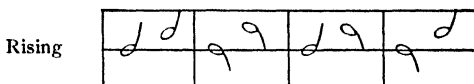


There are two divisions of the Ditone : the *Rising* and the *Falling*.

(1) The **Rising Ditone** is that phrase of Melody in which the second of two syllables is sounded a tone above the first.

(2) The **Falling Ditone** is that phrase in which the second of two syllables is sounded a tone below the first.<sup>1</sup>

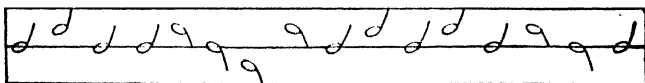
The following cut illustrates the various Ditones : —



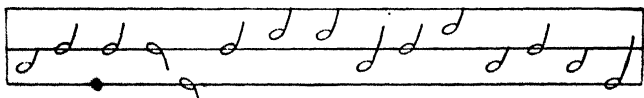
DITONE }



In the following sentences from "Virginius" the Ditones and alternate Ditones occur very frequently: —

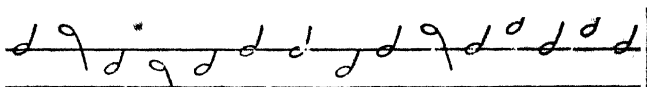


"It is with I - cil - i - us. Look, the wreath is made of ro - ses, that

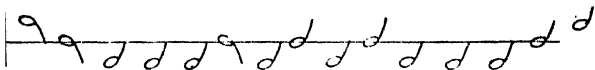


en-twines the let-ters." "And this is all?" "And is it not e - nough?"

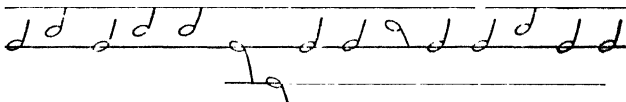
<sup>1</sup> Dr. Rush adds another phrase which he calls the **Alternation**. But as this is nothing more than a series of Ditones in which the voice strikes alternately two planes of Pitch, the term seems to us superfluous, and we, therefore, omit it from the classification.



"A sigh came out, and then al - most a tear; And she did look as



pit - - ous on the harm that she had done, as she had done it to



A thing had sense to feel it, Nev - er aft - er she let me note



her at the work a - gain. She had good rea - son."

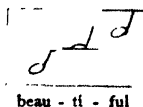
*Knowles.*

### 3. The Tritone.

The **Tritone** is a phrase of Melody consisting of three tones that move upward or downward successively by Discretes of a tone.

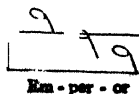
There are two divisions of the Tritone: the *Rising* and the *Falling*.

(1) In the **Rising Tritone** the second of three syllables is placed a tone above the first, and the third a tone above the second. In the simple inquiry, "Was the day beautiful?" the last word takes the Rising Tritone, thus,



beau - ti - ful

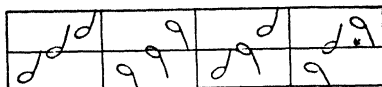
(2) In the **Falling Tritone** the second of three syllables is placed a tone below the first, and the third a tone below the second. In the simple statement, "Commodus was Emperor," the last word takes the Falling Tritone which in this instance becomes a Cadence, thus,



Em - per - or

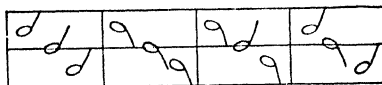
The following cut illustrates several varieties of Rising and Falling Tritone :—

Rising

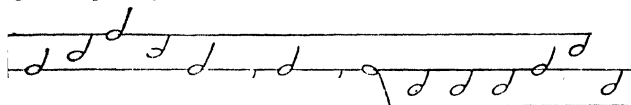


TRITONE {

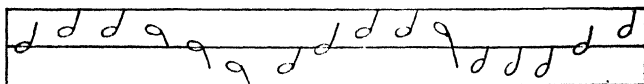
Falling



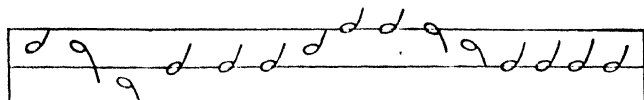
Note the opportunities for the use of the Tritone in this spirited passage from Chatham:—



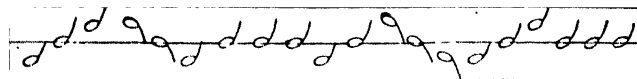
I would not de - bate a point of law with the gen - tle - man; I



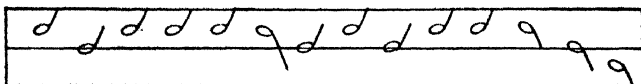
know his a - bil - i - ties. I have been o - bliged to his di - li - gent



re - search - es. But, for the de - fence of lib - er - ty up - on a



ge - ne - ral prin - ci - ple, up - on a con - sti - tu - tion - al prin - ci - ple, it is a



ground on which I stand firm; on which I dare meet a - ny

1. *The Polytone.*

**The Polytone**<sup>1</sup> is a phrase of Melody consisting of four or more tones that move upward or downward successively by Discretes of a tone.

The divisions of the Polytone are the same as those of the Ditone and Tritone, viz., the *Rising* and the *Falling*.

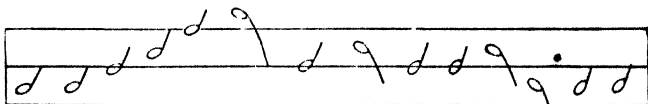
(1) In the **Rising Polytone** the syllables move upward successively by discretes of a tone. For example in the sentence, "Is this man imaginative, and is he poetically inclined?" the rising polytone occurs twice — on each of the words "imaginative" and "poetically," beginning with the second syllable, thus :

im - ag - i - na - tive  
po - et - i - cal - ly

(2) In the **Falling Polytone** the syllables move Downward successively by Discretes of a tone, e. g. take the above illustration and turn the inquiry into a statement, "This man is imaginative, and is poetically inclined," and we find that the Falling Polytone is the easiest and most appropriate phrase of Melody for these same words, "imaginative" and "poetically," thus :

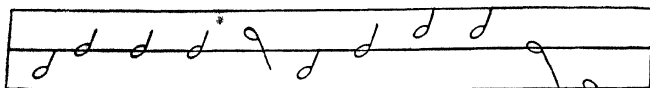
ag - i - na - tive  
po - et - i - cal - ly

The Polytone will be found to occur a few times in the following very earnest passage :

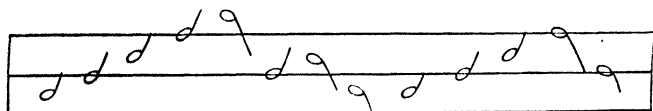


I have given to the winds those false ac - cu - sa - tions, as I

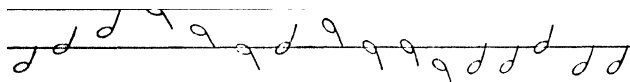
<sup>1</sup> This term is not found in Dr. Rush's Philosophy. Our reason for adding it is that we may have some means of denoting Discrete successions of more than three tones, which, it will be found, are quite common in utterance.



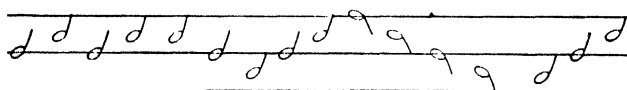
con - sign that which now im - peach - es my mot - ives



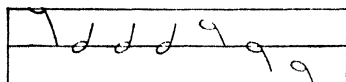
I have no de - sire for of - fice, not even the high - est.



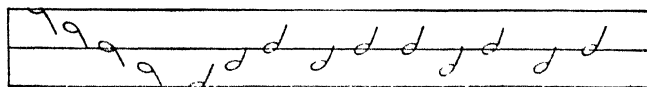
I am no can - di - date for a - ny of - fice in the gift of the



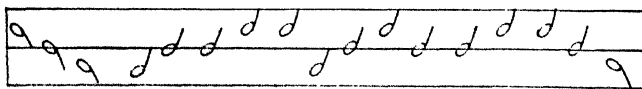
peo - ple of these states, u - nit - ed or sep - a - rat - ed I nev - er



wish, nev - er ex - pect, to be.—*Clay.*



In - to this fair re - gion God has seen fit to send the most



ter - ri - ble of all those fear - ful min - is - ters that ful - fil his de - crees.

*Prentiss.*

Mr. Murdoch, in treating Melody, after having given a number of illustrations, desires it to be distinctly understood that the notations given are simply "to illustrate the manner in which the voice may traverse the scale. This is true of all the notations; **they do not represent the way in which the language must be given but a way in which it may be given.**"

#### 5. *Use of Phrases of Melody.*

The Ditones, Tritones, and Polytones are used in speech *to break up monotony*. They occur in *conversation, animated description, earnest appeal, gayety, anger, and heroic sentiments*—in fact in almost all styles of thought except the grave, majestic, and solemn, which require the least variety, and the impassioned and exclamatory, which require the most broken Melody. These phrases with the Monotone constitute the **Diatonic Melody**, in which the Current of unemphatic syllables is made up of slides and skips of a tone, with occasional Thirds and Fifths for interrogation and Emphasis.

The above illustrations show occasional Thirds and Fifths but the general drift when uninterrupted by Emphasis and interrogation will be found to be Diatonic.

#### 6. *Broken Melody.*

**Broken Melody** is made up of Concretes and Discretes in which the intervals traversed are Thirds, Fifths, and Octaves.

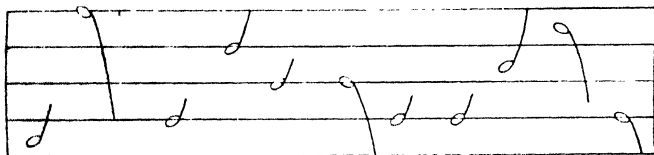
It is oftentimes difficult to determine where the Diatonic merges into the Broken Melody and *vice versa*; and still more difficult is it to find extended passages in which there is no trace of Diatonic Melody.

*The Diatonic Melody is the rule; Broken, and Chromatic Melody are the exception.* If we note the utterance of men under passion we shall find that they use Broken Melody

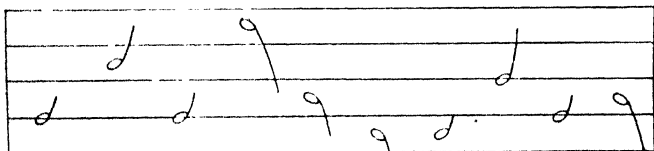
in exclamations of *joy, triumph, rage, amazement* and *terror*, and in other very strong feeling.

Let the student practice the following passages not only as a means of expression but as an excellent vocal exercise :

**From MACBETH.** Act III, Scene 3.



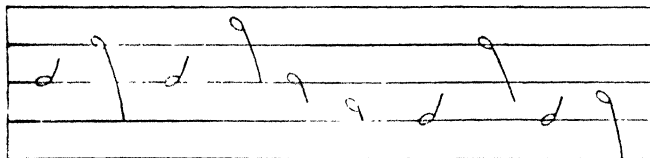
A - vaunt! and quit my sight! let the earth hide thee!



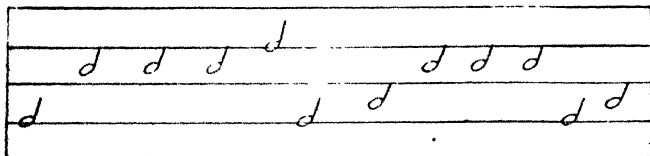
Thy bones are mar - row - less, thy blood is cold.

*Shakespeare.*

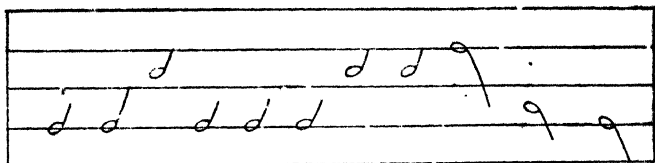
**From HAMLET.** Act I., Scene 4.



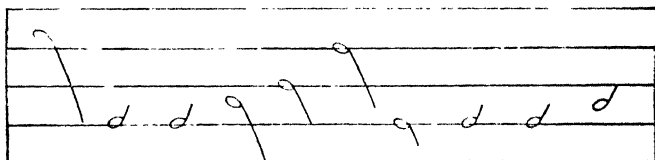
"Be ruled, you shall not go." "My fate cries out



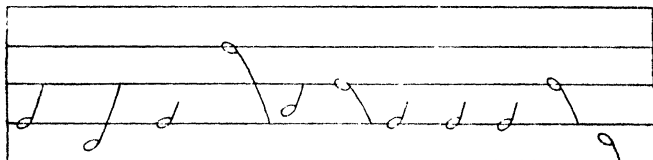
makes each pet - ty ar - te - ry in this bo - dy



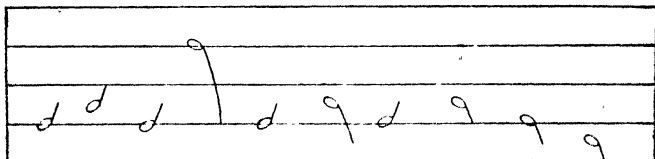
as hard - y as the Ne - me - an li - on's nerve.



Still am I called Un - hand me, gen - tle - men;—



By Heaven, I'll make a ghost of him that lets me!



I say a - way! Go on; I'll fol - low thee."

*Shakespeare.*

### 7. Chromatic Melody.

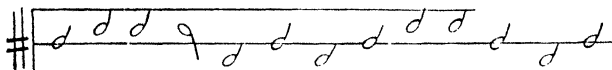
In **Chromatic Melody** the Concretes are Semitones with minor thirds for Emphasis and interrogation; the Discretes, although generally Semitones, are not necessarily so; they may be Seconds, Thirds, or even greater intervals; it is the Concretes that indicate the emotion. The Chromatic



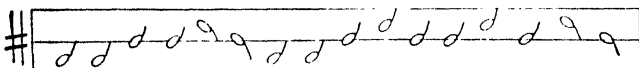
Melody is used in the expression of *plaintiveness, tenderness, pity, pathos and grief.*

In the following selection, instead of using musical characters throughout to indicate the Semitone, we have chosen simply to place a **sharp** at the beginning of each staff of Chromatic Melody.

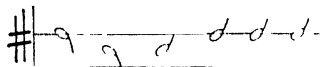
From VIRGINIUS. Act II, Scene 2.



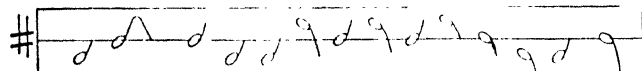
Didst thou but know, young man, how fond - ly I have watched her,



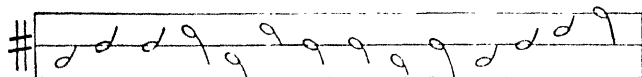
since the day her moth-er died, and left me to a charge of dou - ble



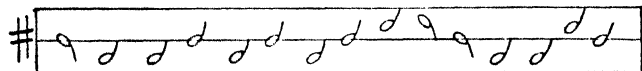
du - ty bound; how she hath been my pon - dered thought by day,



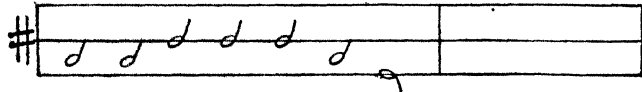
my dream by night, my prayer, my vow, my of - fer - ing, my praise,



my sweet com - pan - ion, pu - pil, tu - tor, child; thou wouldst not won -



der, that my drown - ing eye and chok - ing ut - ter - ance up - braid my



tongue, that tells thee she is

## II. CADENCE.

**Cadence** (*cado*, to fall) is that part of the Melody which gives repose at the close of a sentence when the thought is complete.

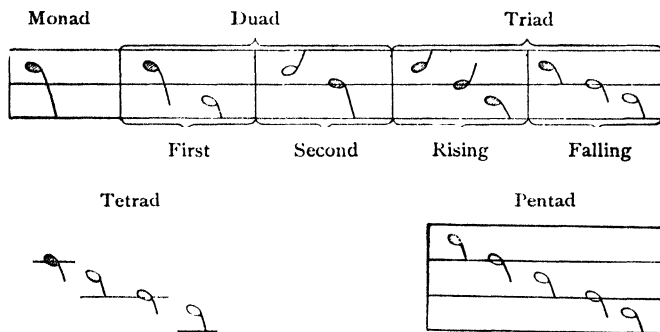
It consists of at least *three downward steps from the Current Melody, or of slides that cover the same space*. These steps or degrees of Pitch are called the *constituents of the Cadence*. The last constituent must always have a Falling slide, without which there can be no Cadence. This does not imply that all Falling inflections produce Cadence; far from this. The voice may for Emphasis strike down repeatedly in Pitch without reaching the *key-note or line of repose*. This very frequently occurs in clauses that are temporarily complete. The voice should be sustained above the *key-note* until the sentence comes to an end and completes the thought. There can, therefore, be no Cadence in direct interrogatives, where the thought is to be completed by an answer. The effect of a Cadence in speech is as grateful as a Cadence in song. The ear is disappointed without it. It is necessary therefore to the best efforts of eloquence. That speaker who denies himself Cadence, either purposely or from ignorance of how to use it, keeps his audience in a continual strain of attention, and, leaving nothing complete, gives them no opportunity to show their approval of his sentiments. Such a speaker rarely creates enthusiasm in his audience.<sup>1</sup>

<sup>1</sup> A recent writer says on this subject: "Cadence is difficult to acquire and more difficult to understand." This author, the nomenclature of whose book is derived chiefly from Dr. Rush's "Philosophy of the Voice," should have read more closely. The Melody of Cadence, as treated by Rush, is one of the most positive and useful contributions to the Science of Elocution. It will be found on careful reading that he is very clear on the subject, and that Cadence is not only not "difficult to understand" but with a little practice is easy "to acquire."

There are five divisions of Cadence, as shown in the following diagram : —

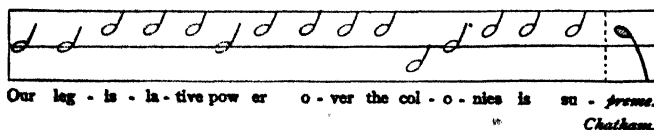
CADENCE	1. Monad	
	2. Duad	{ First Second
	3. Triad	{ Rising Falling
	4. Tetrad	
	5. Pentad	

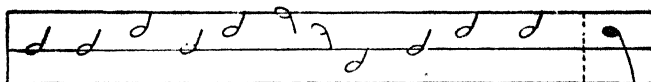
These Cadences may be illustrated as follows : —



### 1. The Monad.

In a **Monad** the Cadence occurs on a single syllable. The three constituents (i. e. the steps or degrees of pitch already referred to) are passed over in *one* note. This is the strongest of the Cadences, and is used when the *ultimate* syllable of the closing word is heavily accented, or when the sentence ends with a very emphatic monosyllable, e. g.:





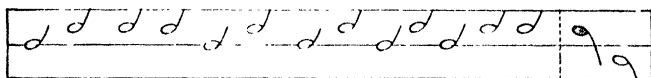
We have but to reach forth to it, and it is ours.

Webster.

## 2. The Duad.

In a **Duad** the Cadence is made on the last two syllables of the sentence. There are two divisions of this Cadence, the *First Duad*, and the *Second Duad*.

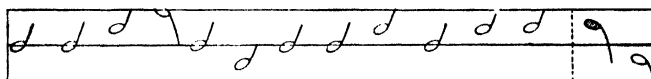
(1) In the **First Duad** the first two constituents of the Cadence are joined in one Falling slide on the syllable last but one; the last syllable occupies the third constituent in a short Falling slide. This Cadence is used when the *penultimate* syllable of the sentence is accented, as indicated by the shaded note in the following illustration :



The French Rev - o - lu - tion be - gan with great and fa - tal

er - rors.

Mackintosh.



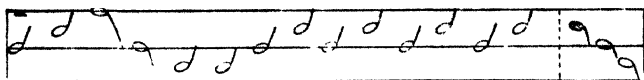
He un - der - stood his sub - jects and knew how to ex - cite them.

Thompson.

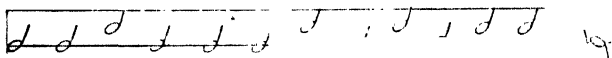
(2) In the **Second Duad** the penultimate syllable of the sentence rises on the first constituent; the second and third constituents are joined in one Falling slide on the ultimate syllable. This Cadence is used when the *ultimate* syllable of the sentence is *moderately* strong.

It will be found that the Monad and Second Duad are often interchangeable, the choice between them being dependent upon the Emphasis.





Be - fore writ - ing was in - vent - ed, ex - act knowl - edge was im - pos - si - ble.  
*Froude.*



I will come to the di - rect charg - es a - gainst your char - ac - ter.  
*Demosthenes.*

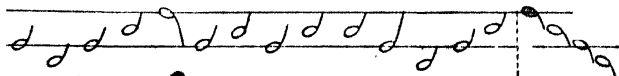
These are all the Cadences enumerated by Dr. Rush except the **False Cadence** and the **Prepared Cadence**. He explains that in the former the middle constituent of the Cadence is omitted, and the impression upon the ear is unreposeful. It is, in short, an unsuccessful attempt at a Cadence. If, then, it is a fault of expression, we think it deserves no place in our classification.

The latter — the *Prepared Cadence* — he calls a note of warning, given a few syllables previous to the Cadence, that the sentence and period are about to come to a close. This is done by a Downward step of a Third, or more as the case may be, to the line of repose, where the note rises. But as it is only a peculiar feature of the **Current Melody**, and can be so accounted for, we claim that this also should be omitted from the classification.

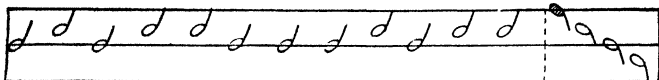
There are, however, sentences whose structure at the close will not admit of any of the Cadences already treated. To meet this want, we here supplement the Rush classification with two other Cadences, which, from analogy, we name the **Tetrad**, and **Pentad**.

#### 4. The Tetrad.

In the **Tetrad** there are four syllables in the Cadence, each having a Falling Concrete. It is used only when the last strongly accented syllable of the sentence is the *preantepenult*, e. g.



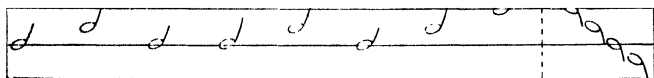
He does not pro - fess to be re - lat - ing facts, he is i - de - al - is - ing.



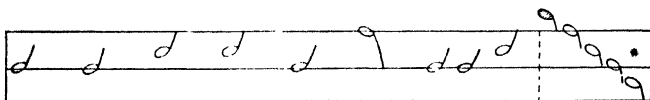
He un - der - takes no work that he does not do ar - tist - ic - al - ly.

### 5. The Pentad.

In the **Pentad** there are five syllables in the Cadence, each having a falling slide. It is used only when the last strongly accented syllable of the sentence is the *propre-antepenult*, e. g.



The man's life was one of pure dis - in - ter - est - ed - ness



It was not on - ly well done, but ar - tist - ic - al - ly so.

### 6. Law of Use of Cadence.

In Broken Melody the Concretes and Discretes take wider intervals, and in Chromatic Melody narrower intervals than are required by the Diatonic Melody, but **Cadence may be adapted to all kinds of Melody**. The kind of Cadence to be used is determined (1) by the *logical meaning or Emphasis*, and (2) by the *position of the accent at the close of the sentence*.

*First.* In order to show that Emphasis helps to determine Cadence, let us take the sentence, "You can't paint sound," and read it with different Emphases. If the author means to convey that one may paint *color* but not *sound*, the Cadence must be either the Monad or the Second Duad,

with the **Emphasis** upon the word "sound." If the idea is that one may *hear* sound but cannot *paint* it, the correct Cadence must be the First Duad. If one has said he *can* paint sound, and you wish to contradict the statement, then the Falling Triad is the only admissible Cadence, making *can't* the strongest syllable. If the Emphasis be balanced on the last three words, which seems to be the proper reading, making a calm statement of fact that it is *impossible to paint sound*, the Rising Triad is the only appropriate Cadence.

*Second.* To show the influence of the position of the accent, take the sentence, "The man was disbelieved;" as it stands, with the accent moderately strong on the ultimate syllable, the Second Duad would be the proper Cadence; but if on account of contrast the accent be drawn back to the antepenult, *dis*, the only appropriate Cadence would be the Falling Triad. Again, if a sentence close with such a word as "overthrow" the form of the Cadence would depend upon the placing of the accent, which, in turn, would depend upon the meaning of the word.

To recapitulate, in determining Cadence, observe the following laws:—

(1) When the **ultimate** syllable of the sentence is *very strong*, use the Monad;

(2) When the **ultimate** is *moderately strong*, use the Second Duad;

(3) When the **penult** is strong, use the First Duad;

(4) When the **last three syllables** are about equally emphatic, use the Rising Triad;

(5) When the **antepenult** is strongest, use the Falling Triad;

(6) When the **preantepenult** is the last strong syllable in the sentence, use the Tetrad; and

(7) When the **propereantepenult** is the last strong syllable, use the Pentad.



Dr. Rush says : "The person who studies Cadence will not find himself at the end of a sentence with a syllable that seems out of joint with its intonation."

In this connection let us note some of the principal

### 7. Defects in Cadence.

(1) Dropping the voice too suddenly at the close of the sentence.

(2) Making the descent on the first part of the Cadence so low as not to leave room for the last syllable.

(3) Making the lowest note husky or inaudible.

(4) Allowing the voice to rise on the last syllable of the Cadence.

This is a most common fault with ministers, so common, indeed, that it is generally known as the "preacher's Cadence," which, by the way, is not a cadence but an attempt at one.

(5) Giving a note of song, on the last syllable.

(6) Giving the last syllable a Concrete Semitone, often turning *plain discourse* into *pathos*.

(7) Making a Cadence where the thought is not complete. This is very common in the reading of poetry.

### 8. Sentences Illustrating Cadence.

Let the student determine upon and execute correctly the Cadences in the following sentences:

(1) And if the war must go on, why put off longer the Declaration of Independence? — *Webster*.

(2) There is nothing sinister which can happen to you, in which we shall not be involved. — *Burke*.

(3) Grovelling souls are utterly incapable of elevating themselves to the higher and nobler duties of pure patriotism. — *Clay*.

(4) I know the skill of your officers. — *Chatham*.

(5) We shall make this a glorious, an immortal day. — *Webster*.

(6) His business was carried on remuneratively.

(7) Famine besieges. He draws his lines round the doomed garrison. He cuts off all supplies. He never summons to surrender, for he gives no quarter.—*Prentiss*.

(8) His course was the outcome of his predisposition to speculativeness.

#### From CLAUDIUS AND CYNTHIA.

(9) This explained all. The Emperor had demonstrated his right to be called the Royal Bowman of the World.

Had the tyrant been content to rest here, all would have been well.

While yet the beasts were struggling with death he gave orders for a shifting of the scenes. He was insatiable.

For the first time during the ordeal the youth's eyes moved. The girl, whose back was turned toward the beasts, was still waiting for the crushing horror of their assault.—*Maurice Thompson*.

#### III. EXERCISES IN WRITING MELODY.

The writing of Melody is an admirable drill in the study of Pitch, while its practice is a discipline to ear and voice. The organs come to respond easily to the notations of Melody, and it is something of a revelation to the student to discover the course the voice takes in Pitch. It will be found difficult at first to follow the movements, but after a few exercises one with a reasonably good ear for tone will be able to record easily and rapidly the most difficult inflections. By practising such exercises over and over again he acquires an easy and varied use of his own voice.

In writing Melody the following points must be taken into consideration:

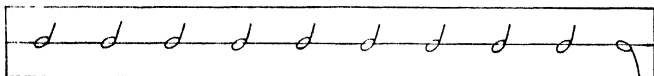
1. Give to each separate syllable a note of speech.
2. Place the first note on the middle line, unless it should happen to begin unusually high or low in Pitch as compared with the notes immediately following it. In such cases locate it accordingly.

3. Determine the relative position of each note by that of the one immediately preceding it.

4. Determine the direction of the Concrete, whether it be Rising, Falling or Waving.

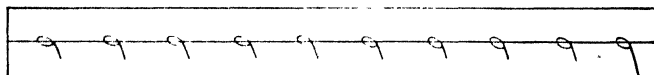
5. Let some one who has had some drill in this kind of exercise and who can use simple or varied Melody at will, begin by uttering the simplest form of Melody—we will say in counting—and let the student indicate with chalk or pencil the various inflections of the voice, e. g.

(1) Count in Monotone with Rising slides (except the last), thus,



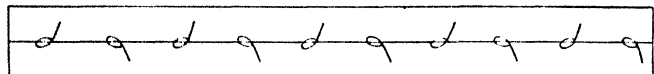
One, two, three, four, five, six, seven, eight, nine, ten.

(2) Count in Monotone with falling slides,



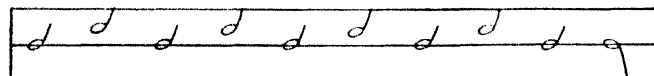
One, two, three, four, five, six, seven, eight, nine, ten.

(3) Count in Monotone with alternating slides,



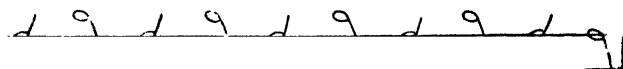
One, two, three, four, five, six, seven, eight, nine, ten.

(4) Count in Ditones,



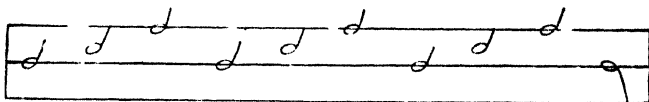
One, two, three, four, five, six, seven, eight, nine, ten.

## (5) Count in Ditones with alternating slides,



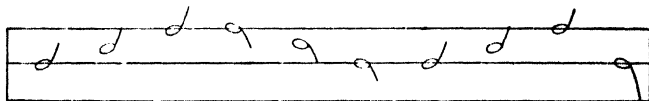
One, two, three, four, five, six, seven, eight, nine, ten.

## (6) Count in Tritones,



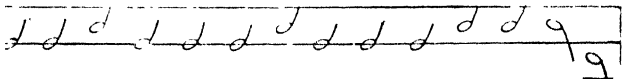
One, two, three, four, five, six, seven, eight, nine, ten

## (7) Count in alternating Tritones,



One, two, three, four, five, six, seven, eight, nine, ten.

(8) At this point the leader may take some simple sentences like the following, the first of which we put to Melody:



a. The form - er she would re - gard as the re - sult of fort - une.  
Webster.

b. The war, then, must go on. We must fight it thro'. — *Ibid.*

c. The cause will raise up armies; the cause will create navies.  
— *Ibid.*

d. I care not how fickle other people have been found. — *Ibid.*

e. The Old World stretches out her arms to the new. — *Prentiss.*

f. The starving parent supplicates the young and vigorous child for bread. — *Ibid.*

g. The earth has failed to give her increase. — *Ibid.*

h. Famine besieges. He draws his lines round the doomed garrison. — *Ibid.*

i. He never summons to surrender, for he gives no quarter. — *Ibid.*


This list of exercises may be extended at the pleasure of the student. A very good private practice would be for him to put to Melody select passages and submit them to his instructor for corrections. This is an invaluable drill for acquiring control over the various Degrees and Intervals of Pitch.

#### IV. VOCAL CULTURE OF MELODY.

Practice is necessary not only to attain an art but also to maintain it. The following exercises are designed to give smoothness and flexibility of voice and varied Melody to speech.

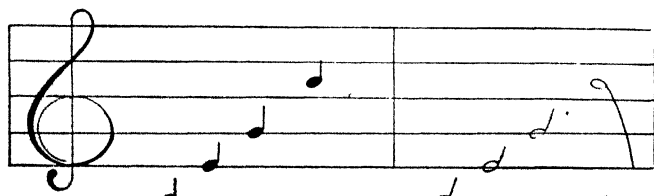
1. Using the notes of the musical scale severally as bases for Concretes, speak the syllable **ah** up and down through the octave.

2. Sing and speak the following sentences from Patrick Henry as indicated below:



What is it that gen-tle-men wish? What is it that gen-tlemen wish?

*Henry.*



What would they have? What would they have?

*Ibid.*

Give the following sentences in a similar manner:

(1) The gentleman tells us America is obstinate; America is almost in open rebellion. — *Chatham*.

(2) Would you have me point out the meadow of the birds? — *Chrysostom*.

(3) Would you wrest the wreath of fame from the hand of fate?

3. In the following sentences begin high in Pitch and gradually move downward.

(1) Ah, me! Ah, me! those days, those days!

(2) How the signboard creaks all day long.

(3) All gloom, all silence, all despair.

4. With the syllable **la** execute the seven Cadences as illustrated on page 268.

5. Read the sentence, "You can't paint sound," in all the Cadences except the Tetrad and Pentad.

## CHAPTER IV. — TIME.

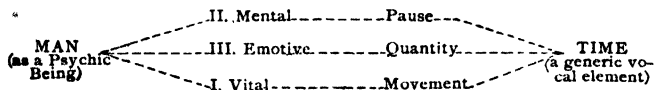
### I. DEFINITION AND DIVISIONS.

**Time** is the duration of utterance. It relates to the length of vocal sounds and syllables, the rests which occur at intervals between them, and the measure and rate with which they are uttered. Its subdivisions are : *Quantity, Pause, and Movement.*

Briefly defined, **Quantity** is the length of time given to the utterance of sounds and syllables; **Pause** is the cessation of utterance between sounds and syllables; and **Movement** is the degree of rapidity or slowness and the measure of vocal impulses given to successive sounds and syllables.

### II. ADAPTATION TO THE TRIUNE NATURE.

A further analysis of Time shows it to be a generic vocal element conformable to man's Triune Nature, and consequently it is essential to expression. Observe the following analogy: —



The cry of a child in long **Quantity** expresses his **Emotion** aroused by some irritating influence which he cannot control; when he shapes this vocal stream into speech, by means of numerous little **Pauses** or joints of articulation, **Mentality** is added and we know *why* he cries; and by the rapid or slow **Movement** of the impulses of his voice we detect the **Vitality** with which his body responds to the moving cause of his crying.

\* A *groan of sorrow* is in **Long Quantity**, while the *ringing laughter of joy* is made up of impulses in **Short Quantity**; here Quantity responds especially to the **Emotive** nature.

**Pauses** divide spoken language into words and groups of words embodying the ideas, making them clear to the understanding; hence **Pause** corresponds to the **Mental** nature.

Man "keeps time" to music, walks slowly in meditation or feebleness, and runs in excitement; these are physical manifestations dependent upon *vital conditions* and measured by **Movement**, which manifestly belongs to the **Vital** nature.

The further differentiation of these subdivisions of Time will be shown in their individual treatment in the following sections:

## SECTION I.—QUANTITY.

**Quantity is the Time spent in the utterance of individual sounds and syllables.**

### I. INTRINSIC TIME-VALUE OF SOUNDS.

In order that we may best understand the time-value of words in vocal expression, let us look into their construction and see if there is not a Quantity that every English sound and syllable has in itself. Some letters are by nature and of necessity longer than others. It is an ignorance of the time-value of words that causes many persons unconsciously to fall into the habit of drawling. Others, on the contrary, make use of a curt, snappy utterance that is quite as disagreeable. Now it is not sufficient to tell the student not to "drawl." He must know why he drawls and how to correct it. When he has learned the **intrinsic time-value** of the syllable he can correct his own faults of Quantity.



Because of its importance in connection with Quantity, we wish to treat more fully the Intrinsic Time-Value of Sounds and Syllables already referred to pp. 46 and 65. English sounds, when examined as to their Quantity, without regard to expression, will be found to belong to one of two classes : *Stopt* or *Continuant*.

### 1. *Stopt Sounds.*

**Stopt** sounds are such as cannot be held profitably for any considerable length of time, i.e., it is not in good taste or agreeable to the ear to prolong them. It is physically impossible to do so without drawing them. The student is advised here to review carefully the table of English Quantities (p. 46).

The sounds of **s** and **sh**, although of this class, may be excepted occasionally for purposes of expression, e.g. when **s** is used in the hiss, and **sh** in the injunction to silence, or when they are used onomatopoeitically in such words as *hiss*, *silence*, *hush*, or *crash*, in which these sounds are intimately associated with the sense and become particularly expressive, they may be prolonged to advantage.

It must not be understood that all Stopt letters are mere points of sound incapable of prolongation. They are capable of slight duration, but are not all of the same length, e.g., the sounds of **b**, **d**, **g** and **j** are longer than **p**, **t** and **k**, but not sufficiently long to be called Continuants. Any but a slight prolongation of such sounds would be very much out of taste.

### 2. *Continuant Sounds.*

**Continuant** sounds are such as can be prolonged to advantage. The student is referred, as before, to the table of English Quantities (p. 46). These sounds, being such as by nature cannot be properly produced without being prolonged, are found invaluable to the reader in expressing the beauties of poetry.

## II. INTRINSIC TIME-VALUE OF SYLLABLES.

Syllables are necessarily of different lengths as are the elements that compose them. Their capacity for Quantity is dependent upon their construction. There are three classes of syllables: *Indefinite*, *Mutable*, and *Immutable*.

1. *Indefinite Syllables.*

**Indefinite** syllables, as the word indicates, are such as may be prolonged to the fullest extent of Quantity. Although intrinsically long they may be pronounced quickly in expression, or prolonged at will. The opportunity for extended Quantity in Indefinites, however, should not be exaggerated but allowed always to *stop short of a drawl*. Indefinites are composed wholly of Continuant sounds, e.g., *roll, maim, vale, eve, roar, long, all*.

2. *Mutable Syllables.*

**Mutable** syllables, as the word indicates, are such as are changeable in Quantity. They are composed of a combination of Stopt and Continuant sounds, e.g., *let, spoke, mart, board, black, boat*. Mutable syllables are not only variable in Quantity separately, by pronunciation, under different passions, but are variable intrinsically as compared one with another. The words *let* and *tell*, for instance, are equally valuable in Quantity, the one being long at its opening, the other at its close; *mart* is composed of three continuants, **m**, **a**, **r**, and one Stopt letter, **t**. This makes the syllable a very long Mutable; *spoke*, on the other hand, has three Stopts, **s**, **p**, **k**, and one Continuant, **o**, making it a very short Mutable. All of these syllables are capable of Quantity, the *degree of prolongation depending upon the number of Continuants* in each. The more Stopt letters, the more nearly does the syllable approach an *Immutable*; the more

Continuants, the nearer approach to an Indefinite syllable, and, therefore, the better capable is it of Quantity.

The Mutables far outnumber the Indefinites or Immutables.

### 3. *Immutable Syllables.*

**Immutable** syllables are such as, owing to their formation, cannot be prolonged to advantage. They are composed of Stopt sounds only, e.g., *at, quick, bed, stop, hip, spot, back, pretty*. As the word indicates, they are unchangeable in Quantity, always short. This does not imply that all Immutable syllables are of precisely the same length; that depends upon the letters that compose them. As they admit of but slight Quantity, any attempt to prolong them would produce the drawl. They are, however, of great expressional value when used in conjunction with Explosive Form and its associated elements.

It is very common in reading and speaking for people to violate Quantity. *It is not necessary because sounds have the same diacritical marks to pronounce them precisely alike. Döt and döğ have the same mark and are both Immutable syllables, but are not of equal value in Quantity, because g is longer than t. A Continuant sound is more valuable at the beginning or end of a syllable than when hedged in by two Stopts. The intrinsic Quantity of a syllable depends upon its constituent sounds and their relative position.*

As a practical exercise the student may select some paragraph and indicate the class to which each syllable belongs.

## III. QUANTITY AS A VOCAL ELEMENT.

Dr. Rush says that "a judicious use of the variations of Quantity is the very life of Elocution." We have already shown the value of syllables in themselves; we shall now explain them in their relation to the various styles of thought to be expressed. **Quantity as a vocal element has to do**

with the expression of sentiment and emotion. It is the especial agent of the **Emotive** nature, and is so ranked in our classification. The variations of light and shade in **Time**, the delicate attenuations of tone to express the different shades of feeling; the prolonging of this tone to express *gloom*, the clipping of that one to express *impatience*; the placid flow of tone in the expression of *tranquility*, and the sprightly utterance of *gaiety*, are beauties of utterance produced by the right use of Quantity. The toll of the funeral bell, the moan of the wind, the long drawn notes of the dove excite in us *solemnity* and *pathos*; the ringing laugh and the clapping of hands excite altogether different feelings. These are natural expressions of feeling and passion. They excite in the human mind like feelings and require from us the same elements to express them. All emotions have their corresponding Quantities, and we must not rob them of their true meaning by dissociating the thought from its appropriate Quantity.

Some speakers violate this principle by attempting to secure long Quantities by longer and more frequent Pauses, paying little or no attention to the words themselves. This is injudicious compensation and becomes offensive to the cultivated ear, for the opportunities for graceful and natural effects in intonation have been thrown away.

The divisions of Quantity are *Long*, *Medium* and *Short*.

#### IV. ANALOGY BETWEEN FORM, QUANTITY, AND INTRINSIC TIME-VALUES.

Quantity is a specific division of the generic element, **Time**. Its subdivisions — *Long*, *Medium* and *Short* — mark simply the **degrees** of Quantity, and we must find their response to the triune nature through their correspondence with some other element (see p. 86). To show this correspondence let us note briefly the *intimate relation* existing

between *Form and Quantity* and the *intrinsic Time-values of syllables* in the following diagram:

FORM.	QUANTITY.	TIME-VALUE OF SYLLABLES.
Effusive	Long	Indefinite
Expulsive	Medium	Mutable
Explosive	Short	Immutable

In a previous chapter (p. 114) we have illustrated the three Forms, shown their correspondence to the Mental, Emotive, and Vital natures of man, and explained their use in Nature and expression. When a sentiment requires Effusive Form, the Quantity is generally (not always) Long and the syllables are mostly Indefinite or Mutable; when the sentiment requires Expulsive Form, the Quantity is usually Medium and the syllables may be Indefinite, Mutable, or Immutable, but they must be pronounced quickly; when we use Explosive Form, the Quantity is generally short and the syllables, if not intrinsically short, must be made so by pronunciation.

### 1. *Long Quantity.*

#### (1) Use in Expression.

**Long Quantity**, then, is used to express the same sentiments and emotions as is the **Effusive Form**, viz., *pathos, solemnity, sorrow, sublimity, awe, reverence, adoration*; and with **Expulsive Form**, *apostrophe, commanding, and calling*.

That writer is the most skillful who chooses Indefinite syllables to express these sentiments. If Indefinites are not available, then long Mutables are next most fitting. Certain it is that the fewer Immutables there are the better is the language adapted to the sentiment.

In delivering passages that require Long Quantity the student should first *seek out the words that embody the senti-*

*ment, look in those words for the Indefinite sounds and syllables, and on these sounds and syllables execute Long Quantity.* In deliberate utterance of *grand* and *dignified discourse* the Indefinite and Mutable syllables should be duly prolonged to give character to expression. Any attempt to prolong Immutable syllables will result in a **drawl**.

## (2) Illustrative Selections.

## From A SCRAP-BOOK.

Far away through all the autumn,  
In a lonely, lonely glade  
In a dreary desolation  
That the battle-storm has made,  
With the rust upon his musket,  
In the eve and in the morn,  
In the rank gloom of the fern-leaves  
Lies her noble, brave first-born.

*Anon.*

## From THE FAMINE.

O, the famine and the fever !  
O, the wasting of the famine !  
O, the blasting of the fever !  
O, the wailing of the children !  
O, the anguish of the women !  
All the earth was sick and famish'd ;  
Hungry was the air around them,  
Hungry was the sky above them,  
And the hungry stars in heaven  
Like the eyes of wolves glared at them.

*Longfellow.*

## From CLAUDIUS AND CYNTHIA.

The Emperor arose and in a loud voice said : " Behold the condemned Claudius, and Cynthia whom he lately took for his wife. They are condemned for the great folly of Claudius, that the Roman people may know that Commodus reigns supreme. The

crime for which they are to die is a great one. Claudius has publicly proclaimed that he is a better archer than I, Commodus, am. I am the Emperor and the incomparable archer of Rome: whoever disputes it dies, and his wife dies with him. It is decreed.”  
—*Maurice Thompson.*

## 2. *Medium Quantity.*

### (1) Use in Expression.

The **Medium Quantity** is generally used with Expulsive Form and is heard in the expression of those sentiments in which the mind is not agitated by any strong emotion or unusual restraint, viz., *narration, description, didactic, bold and lofty thought, introductions to orations, patriotism and courage.* Mutable syllables are most appropriate to these styles of thought. To give full value in time to the Indefinites used would be out of harmony with the quieter states of mind. They are consequently pronounced more quickly than in solemnity or pathos.

The Medium Quantity, as the word implies, is intermediate between the Long and the Short, and occurs so much more frequently than the others that it may be said to be the rule and they the exception.

### (2) Illustrative Selections.

#### From DESTRUCTION OF POMPEII.

The cloud, which had scattered so deep a murkiness over the day, had now settled into a solid and impenetrable mass. It resembled less even the thickest gloom of a night in the open air than the close and blind darkness of some narrow room. But, in proportion as the blackness gathered, did the lightnings around Vesuvius increase in their vivid and scorching glare. Nor was their horrible beauty confined to the usual hues of fire; no rainbow ever rivalled their varying and prodigal dyes. Now brightly blue as the most azure depth of a southern sky,—now of a livid and snake-like green, darting restlessly to and fro as the folds of

an enormous serpent, — now of a lurid and intolerable crimson, gushing forth through the columns of smoke, far and wide, and lighting up the whole city from arch to arch, — then suddenly dying into a sickly paleness, like the ghost of their own life. — *Bulwer-Lytton.*

#### From DIVINE PROVIDENCE IN NATURE.

Contemplate with me the beauty of the sky; how it has been preserved so long without being dimmed; and remains as bright and clear as if it had been fabricated to-day; moreover, the power of the Earth, how it has not become effete by bringing forth during so long a time! Contemplate with me the fountains; how they burst forth and fail not, since the time they were begotten, to flow forth continually throughout the day and night! Contemplate with me the sea, receiving so many rivers, yet never exceeding its measure! But how long might we continue to pursue things incomprehensible! It is fit, indeed, that, over every one of these which have been spoken of, we should say, "O Lord, how hast Thou magnified Thy Works! in wisdom hast Thou made them all." — *Chrysostom.*

#### From PATRIOTISM.

Breathes there the man, with soul so dead,  
Who never to himself hath said,  
    This is my own, my native land!  
Whose heart hath ne'er within him burn'd,  
As home his footsteps he hath turn'd,  
    From wandering on a foreign strand!  
If such there breathe, go, mark him well;  
For him no minstrel raptures swell;  
High though his titles, proud his name;  
Boundless his wealth as wish can claim;  
Despite those titles, power, and pelf,  
The wretch, concentred all in self,  
Living, shall forfeit fair renown,  
And, doubly dying, shall go down  
To the vile dust, from whence he sprung,  
Unwept, unhonored, and unsung.

*Scott.*



3. *Short Quantity.*(1) **Use in Expression.**

**Short Quantity** is inseparable from **Expulsive** or **Explosive** Forms, and is appropriately used to express *joy, mirth, laughter, exciting appeal, impatience, detestation, fright, anger and contempt.*

The **Intrinsic Quantities** best adapted to abrupt and excited speech are **Immutable** and **short Mutable syllables.** The **Indefinite** and **long Mutables** can, however, in expression be pronounced with abruptness so as not to mar the effect. Let the student as before seek out the *special words that best embody the thought*, pronounce them abruptly, and their expression will give color to the entire passage. The following extracts are to be read with strong force and abruptness on the expressive syllables. Any attempt to prolong the Quantities would greatly weaken the effect.

(2) **Illustrative Selections.****From L'ALLEGRO.**

Haste thee, nymph, and bring with thee  
Jest and youthful Jollity,  
Quips, and cranks, and wanton wiles,  
Nods, and becks, and wreathed smiles,  
Such as hang on Hebe's cheek,  
And love to live in dimple sleek;  
Sport that wrinkled care derides,  
And Laughter holding both his sides.  
Come, and trip it as you go  
On the light fantastic toe.

*Milton.*

**From LOCHIEL'S WARNING.**

False wizard, avaunt! I have marshall'd my clan,  
Their swords are a thousand, — their bosoms are one!  
They are true to the last of their blood and their breath,  
And like reapers descend to the harvest of death.

Then welcome be Cumberland's steed to the shock,  
 Let him dash his proud foam like a wave on the rock !  
 But woe to his kindred, and woe to his cause,  
 When Albion her claymore indignantly draws !

*Campbell.*

From **KING HENRY IV.** Part I, Act 4, Scene 1.

No more, no more : worse than the sun in March,  
 This praise doth nourish agues. Let them come ;  
 They come like sacrifices in their trim,  
 And to the fire-eyed maid of smoky war,  
 All hot and bleeding, will we offer them :  
 The mailed Mars shall on his altar sit  
 Up to the ears in blood. I am on fire  
 To hear this rich reprisal is so nigh,  
 And yet not ours. — Come, let me take my horse,  
 Who is to bear me, like a thunderbolt,  
 Against the bosom of the Prince of Wales :  
 Harry and Harry shall, hot horse to horse,  
 Meet, and ne'er part till one drop down a corse.

*Shakespeare.*

#### V. VOCAL CULTURE OF QUANTITY.

The following exercises are designed to give ease in the execution of all degrees of Quantity:

1. Give the **Continuant** sounds **ā, ē, ī, ō, ū, oi, ou ; l, m, n, ng ;** and **r, v, z,** with a pure Quality of voice prolonging each letter as much as possible without drawling it.

2. Give the **Stopt** letters **ă, ě, ĩ, ȝ, ǔ, f, k, p, t, s** in the shortest Quantity consistent with distinctness.

3. Practice the **swell** of the voice in notes of song on the Continuant sounds **ē, ā, a, ō, l, m, n, ng,** attenuating the sound toward the close until it gradually "knits with silence" (p. 161).

4. Pronounce distinctly with the **longest consistent Quantity** the following words: **toll, true, march, catch, ah, beat, arm, mart, botch, blood, love, home, hut, mother.**

**5. Practice the following sentences in their appropriate Quantities:**

(1) Move on, thou arm of law.

(2) Pick it up quick, Jack.

(3) Let them try him.

(4) And he rolls, rolls, rolls, rolls a pean from the bells. — *Poe.*

(5) How they tinkle, tinkle, tinkle in the icy air of night. — *Ibid.*

(6) Voices come at night recalling  
Years and years ago.

*J. F. Waller.*

(7) Back to thy punishment, false fugitive. — *Milton.*

(8) How it tolls for the souls of the sailors on the sea. — *Aldrich.*

(9) Be ready, Gods, with all your thunderbolts, dash him to pieces. — *Shakespeare.*

(10) And every word its ardor flung  
From off its jubilant iron tongue,  
Was "War! War! War!"

*T. B. Read.*

(11) Swung by Seraphim, whose faint foot-falls tinkled on the tufted floor. — *Poe.*

(12) Cheerily calling, "Co', boss! co', boss! co'! co'! co'!"  
Further, further over the hill,  
Faintly calling, calling still, —  
"Co', boss! co', boss! co'! co'!"

**SECTION II. — PAUSE.**

**A Pause is the Time spent between the impulses of the voice in the utterance of sounds, syllables or words.** This Time may be a silence caused by a complete cessation of vibration, or it may be filled with a stream of sound attenuated until the word following is begun. A Pause, then, does not always mean a complete *stoppage*. The euphony of language very often requires the rhythmic flow

of sound, while the **Mental** necessities must be met by the dividing influence of Pauses.

Pause as an element of expression has its foundation in the physical necessities of voice production, and in the mental requirements of spoken language.

#### I. PHYSICAL NECESSITY.

The **physical necessity** is obvious in the fact that the exhalations of breath in vocalization must have corresponding inhalations of air. For each expenditure of vital energy there must be a corresponding relaxation and recuperation of muscle and organ; we have seen (p. 37) that voice production is a physical function dependent upon the action of the vocal and respiratory muscles; hence the relaxations of the vocal muscles which produce Pauses in speech are a **physical necessity**.

#### II. MENTAL REQUIREMENTS.

The **mental necessity** for pausing arises from the construction of spoken language. A word being the sign of an idea, a single word or a group of words is necessary to the expression of a complete idea. The mind comprehends ideas only as they are presented singly and separately, no matter how rapidly they may be given. By means of Elocution we express ideas; then the Pause which divides spoken language into such parts as will make the ideas intelligible is no less a principle of expression in Elocution than the Quality, Force or Pitch in which the words are uttered.

There are also short Pauses between all the syllabic impulses, but these need not be noted in speech; the only Pauses here considered are the longer cessations which have their value in expression. The length of these cessations must be determined by the taste of the speaker.

## III. LAW OF USE.

We have seen that Pause belongs to the distinctive **Mental** division of Time. Then the application of Pauses must depend upon this fundamental law: **Words necessary to convey each idea of a sentence must be grouped together and separated from adjacent groups by Pauses.**

In the sentence, "John went to town ¶ bought a new hat ¶ and returned home," there are three distinct ideas which are separated by rests. In this sentence some grammarians would place commas where the rests appear, while others would use the comma only after the word "town."

Note two other illustrations:

The gambler ¶ came ¶ at last, ¶ but all was o'er ; ¶  
Dread silence ¶ reigned ¶ around: ¶ the clock ¶ struck four.  
*Coates.*

There is no doubt ¶ that the perception of beauty ¶ becomes more exquisite ¶ by being studied ¶ and refined. ¶ — *Anon.*

The above sentences, punctuated grammatically by the usual marks and rhetorically by the rests, show more of the latter than the former. In fact the last sentence has no grammatical Pause except the period at the close. Then spoken language requires more Pauses than written language. This is due to the recognized fact that the eye is quicker than the ear, and the latter requires the assistance of a greater number of Pauses. Furthermore, there is sometimes a conflict between the grammatical and the Rhetorical Pause, as in the following:

She half enclosed me with her arms, ¶  
She pressed me ¶ with a meek embrace; ¶  
And, bending back her head, ¶ look'd up, ¶  
And gazed upon my face.

*Coleridge.*

When the child went to his solitary bed, ¶ he dreamed ¶ about the star; ¶ and dreamed ¶ that, lying where he was, ¶ he saw a train of people ¶ taken up that sparkling road ¶ by angels. ¶—  
*Dickens.*

In expression there is evidently no Pause after “and” in the first, or “that” in the second sentence. The fact that the ear may have become accustomed to such a pausing-place from the habit of following grammatical Pauses only, is no reason for its use in reading aloud or speaking.

Conformable to this general law regarding the grouping of ideas, we have constructed the following diagram showing the places where Rhetorical Pauses should be used. The student should study and apply these until correct pausing becomes a habit.

Pauses should be made :

- |                        |   |  |
|------------------------|---|--|
| BEFORE                 | { | <ol style="list-style-type: none"> <li>1. Relative Pronouns.</li> <li>2. Conjunctions (conditionally).</li> <li>3. Adjectives and Adverbs following the words they modify.</li> <li>4. Infinitive Phrases (conditionally).</li> <li>5. Prepositional Phrases (conditionally).</li> </ol> |
| BETWEEN                | { | <ol style="list-style-type: none"> <li>1. Words of a Series.</li> <li>2. Words to mark an Ellipsis.</li> <li>3. Clauses.</li> </ol>  |
| AFTER                  | { | <ol style="list-style-type: none"> <li>1. Emphatic Words (conditionally).</li> <li>2. Words or Phrases used Independently.</li> <li>3. Nominative Phrases.</li> <li>4. Intransitive Verbs (conditionally).</li> </ol>  |
| BEFORE<br>AND<br>AFTER | { | <ol style="list-style-type: none"> <li>1. Any word or group of words expressing strong Emotion.</li> <li>2. Transposed Words and Phrases.</li> <li>3. Words or Phrases used in Apposition.</li> <li>4. Direct Quotations.</li> <li>5. Parenthetical Expressions.</li> </ol>              |

## IV. EXPLANATION AND ILLUSTRATIONS.

Only those Pauses which illustrate the particular case under consideration will be marked in the following sentences :

1. *Before.*(1) *Before Relative Pronouns.*

The relative pronouns *who*, *which*, *what*, and *that*, in their variations of number and case, introduce new ideas in a sentence and consequently should have Pauses before them.

**Who.** He laughs best ¶ who laughs last. — *Anon.*  
I am the man ¶ whose hat you took. — *Anon.*  
He did not state ¶ whom he wished to see. — *Anon.*

**Which.** *Orlando.* What were his marks?

*Rosalind.* A lean cheek, ¶ which you have not ; a blue eye, and sunken, ¶ which you have not ; an unquestionable spirit, ¶ which you have not ; a beard neglected, ¶ which you have not : — but I pardon you for that ; for simply your having in beard is a younger brother's revenue.

*Shakespeare.*

**What.** I wish to know ¶ what there has been in the conduct of the British ministry for the last ten years to justify those hopes with which gentlemen have been pleased to solace themselves and the house. — *Henry.*

**That.** Well know we what it was ¶ that brought the head Of Anna Boleyn to the fatal block.

*Schiller.*

(2) *Before Conjunctions (conditionally).*

Whenever a conjunction is used conditionally or "disjunctively" there should be a Pause before it. These conjunctions invariably introduce new ideas.

Though he slay me, ¶ yet will I trust in him ; ¶ but I will maintain mine own ways before him. — *Job* xiii : 15.

We heard ¶ but refused the petition. — *Anon.*

Neither hath this man sinned ¶ nor his parents. — *St. John ix : 3.*

The voyage of his life becomes a joyous peril ; and in the midst of all ambition can achieve ¶ or avarice amass, ¶ or rapacity plunder, he tosses on the surge, ¶ buoyant pestilence. — *Charles Phillips.*

**Exception :** When the conjunction joins two words which together make one idea there should be no Pause before it.

He is not so *tall as you* are. — *Anon.*

“ Nay, now, my child,” said Alice the nurse,

“ But keep the secret for your life,

And all you have will be Lord Ronald’s,

When you are *man and wife*.”

*Tennyson.*

In these sentences, “ tall as you ” and “ man and wife ” represent each one idea.

### (3) Before Adjectives and Adverbs.

These are the modifying parts of speech, and whenever they follow the words modified a Pause should precede them.

**Adjectives.** They had cheeks like cherries ¶ red ;  
He was taller, ¶ most a head.

*Josie R. Hunt.*

Over the odorous fields were strown  
Wilting windrows of grass ¶ new-mown.

*Anon.*

**Adverbs.** The work was done ¶ neatly, ¶ quickly ¶ and well. —  
*Anon.*

Some of them slept like Christian men and women, ¶ peacefully, ¶ sweetly, ¶ and quietly. Others slept like demons, ¶ malignantly, ¶ hideously, ¶ fiendishly, as though it was their mission to keep everybody else awake. — *Robert J. Burdette.*



(4) **Before Infinitive Phrases** (conditionally).

The sign of the root-infinitive is **to**, though it is sometimes omitted by ellipsis, in which case its influence would place the Pauses before the conjunctive word preceding it.

It takes nerve ♪ to bear suffering. — *Anon.*

It is noble ♪ to say little ♪ *and* (to) perform much. — *Anon.*

As well yield at once ♪ as (to) struggle vainly. — *Anon.*

Whether 'tis nobler in the mind ♪ to suffer  
The slings and arrows of outrageous fortune, ♪  
Or to take arms against a sea of troubles,  
And by opposing ♪ (to) end them?

**Exception:** There should be no Pause before an infinitive phrase when it is the *object of a verb*, e.g., "He wants *to live* a century"; "she loves *to talk*."

(5) **Before Prepositional Phrases** (conditionally).

Pause before a prepositional phrase when it introduces an additional idea.

Little time remained ♪ for such reflections as might have arisen.  
— *Thompson.*

And the Sun-set paled and warmed once more ♪  
With a softer, tenderer after-glow; ♪  
In the east was moonrise ♪ with boats off-shore  
And sails ♪ in the distance drifting slow.

*Whittier.*

I am willing to go home ♪ to Ashland and renounce public service forever. I should there find ♪ in its groves, ♪ under its shades, ♪ on its lawns, ♪ mid my flocks and herds, ♪ in the bosom of my family, sincerity and truth, attachment and fidelity and gratitude, which I have not always found ♪ in the walks of public life. — *Clay.*

**Exception:** When a preposition does not introduce a new idea, but is embodied in the idea, there should be no pause before it. "Please give me a *glass of water*."

The foremost tiger *while yet in mid-air*, curled itself up ♪ with a gurgling *cry of utter pain*, ♪ and with the blood gushing ♪ from its eyes, ears and mouth, fell heavily down dying. — *Thompson*.

The prepositions *in* and *of* in the italicized words of the last sentence are embodied in the ideas, while the prepositions *with* and *from* introduce new ideas and require Pauses before them.

## 2. *Between.*

### (1) **Between Words of a Series.**

Whenever a series of two or more words of the same Part of Speech are used in the same sentence there should be Pauses between them. These Pauses do not merely mark the ellipsis of the conjunction, as some grammarians have held. In the following sentence the conjunction *and* takes no more time in utterance than would be given the line with that word omitted.

**Nouns.** Wholly happy they only knew  
That the earth was bright and the sky was blue;  
That light ♪ and beauty ♪ and joy ♪ and song  
Charmed the way as they passed along.

*Anon.*

**Verbs.** We will be revenged; revenge, ♪ about, ♪ seek, ♪ burn, ♪ fire, ♪ kill, ♪ slay, — let not a traitor live! — *Shak.*

**Adjectives.** Sweet Mary, pledged to Tom, was fair ♪  
And graceful ♪ young ♪ and slim.

*Fanny Foster.*

**Adverbs.** He acted intelligently, ♪ prudently ♪ and bravely. —  
*Anon.*

(2) **Between Words to Mark an Ellipsis.**

This applies not only to elliptical words of the various parts of speech, but also to phrases which are omitted<sup>\*</sup> and understood.

As our will ¶ so would thine own ¶ be. — *Halm.*

I came here to speak, you ¶ to listen. — *Anon.*

And besides this, giving all diligence, add to your faith, virtue; and to virtue, ¶ knowledge; and to knowledge, ¶ temperance; and to temperance, ¶ patience; and to patience, ¶ godliness; and to godliness, ¶ brotherly kindness; and to brotherly kindness, ¶ charity. — II, *Peter*, i: 5, 6, 7.

(3) **Between Clauses.**

This is self-evident, as each clause must contain a separate idea.

Thus the child came to be an old man, ¶ and his once smooth face was wrinkled ¶ and his steps were slow and feeble, ¶ and his back was bent. And he said "My age is falling from me like a garment, ¶ and I move towards the star as a child." — *Dickens.*

3. *After.*(1) **After Emphatic Words** (conditionally).

Strongly emphatic words usually require Pauses after them, that their meaning may be more vividly impressed; but in this, as in all other Pauses, the length must be regulated by the taste and judgment of the speaker.

This Emphasis at times may even separate the word into its syllables, making what is commonly called an "**Intersyllabic**" Pause; this, however, is but an emphatic Pause, since the Emphasis alone causes the separation of syllables. We have seen (p. 298) that the influence of a pausing-place may sometimes overpower an intervening word; so it may also extend through a syllable for the purpose of articulative enforcement in Emphasis.

Furthermore, it will be seen that the Pause for Emphasis corresponds exactly with the rhetorical sense, since it is the rhetorical sense which makes the Emphasis.

None ever knew a lovelier ¶ boy or a more truthful ¶ son. —  
*Anon.*

I dare ¶ accusation, I defy ¶ the honorable gentleman; I defy<sup>\*</sup>  
¶ the government; ¶ I defy the whole phalanx; ¶ let them come  
forth — *Grattan.*

*Lady M.* What beast ¶ was't, then,  
That made you break ¶ this enterprise to me?  
When you durst ¶ do it, then you were a man; ¶  
And, to be more than what you were, ¶ you would  
Be so much more ¶ the man. Nor time nor place ¶  
Did then adhere, and yet you would make both: ¶  
They've made ¶ themselves ¶, and that their fitness ¶ now  
Does unmake ¶ you.

*Shakespeare.*

(Intersyllabic Emphatic.)

*Brutus.* The name of Cassius honors this corruption,  
And chastisement doth therefore hide his head.

*Cassius.* Chas ¶ tisement !

*Shakespeare.*

**Exception :** Also for obvious reasons a word may be moderately emphatic without taking a Pause after it.

This is a *beautiful* day. — *Anon.*

The word *beautiful* is emphatic, but not strongly so, and  
• hence takes no pause.

(2) After Words and Phrases Used Independently.

It must be so, — Plato, ¶ thou reasonest well ! — *Addison.*

Thy rod and Thy staff ¶ they comfort me. — *Psalm xxiii, 4.*

(3) **After Nominative Phrases.**

To lead a successful life ♫ is a laudable ambition. — *Anon.*

That crayon picture of my beloved brother ♫ is one of my most cherished household treasures.

(4) **After Intransitive Verbs** (conditionally).

When an Intransitive verb is followed closely by a noun of kindred significance there should be a Pause after it .

He lived ♫ a beautiful life, and died ♫ a noble death. — *Anon.*

And Joseph dreamed ♫ a dream, and he told it his brethren ; and they hated him yet the more. — *Gen.* vii, 5.

4. *Before and After.*(1) **Before and After Emotional Words.**

There should be Pauses before and after any word or group of words expressing very strong emotion. The first Pause arrests the attention and prepares the audience for the emotion ; and the Pause after allows them time to reflect upon it. Though the length of the Pause is optional with the speaker the student is reminded that these are the longest Pauses in expression.

Writers on Elocution have universally treated the “**Emotional**” Pause separately and distinctly, contrasting it with the Rhetorical Pause, thus implying a conflict between sentiment and sense. This, it seems to us, is altogether out of harmony with the purpose of Elocution, for whenever sentiment loses the guiding and regulating influence of sense it becomes mouthing rather than correct expression.

A closer study reveals the fact that strong emotion over-rides mere grammatical punctuation marks, and gives, in its own groups of words, the ideas embodied in the emotion. Even in the incoherent sobbing of a child which is the most exaggerated breaking up of rhetorical language, the mother never fails to

interpret the ideas expressed in words and sobs uttered between the emotional Pauses. Certainly the idea and emotion are more intimately associated in the passionate words of oratoric and dramatic utterance.

Upon the whole, I beg leave to tell the House what is really my opinion. It is, that the Stamp Act be *repealed*, ¶ *absolutely*, ¶ *totally*, ¶ *and immediately*. — *Chatham*.

Where should Othello go? ¶

Now, ¶ how dost thou look now? ¶ O ill-starr'd wench ¶  
Pale as thy smock! ¶ when we shall meet at compt,  
This look of thine will hurl my soul from Heaven,  
And fiends will snatch at it. ¶ Cold, ¶ cold, ¶ my girl ¶  
Even like thy Chastity.

*Shakespeare.*

## (2) Before and After Transposed Words and Phrases.

I am now what most folks ¶ well-to-do ¶ would call. — *Carleton*.

She listened to his words *with* joy for ¶ love ¶ they meant to her. — *Anon.*

Our sportive wight ¶ his usual visit ¶ paid,  
And the next night ¶ came forth ¶ a prattling maid,  
Whose tongue, indeed, ¶ than any Jack ¶ went faster;  
Anxious, she strove ¶ his errand ¶ to inquire,  
He said 'twas vain ¶ her pretty tongue ¶ to tire,  
He should not stir till he had seen her master.

*Anon.*

## (3) Before and After Words or Phrases used in Apposition.

Allow me to introduce my friend ¶ Cassius Carter ¶ of California. — *Anon.*

Washington ¶ the commander of the American forces ¶ received his commission under this elm tree. — *Anon.*

## (4) Before and After Direct Quotations.

She said, ¶ "O, God protect my child," ¶ and died. — *Anon.*

The tide flowed in, and rising to her knees,  
 She sang the psalm, ♪ "To Thee, I lift my soul"; ♪  
 The tide flowed in, and rising to her waist, ♪  
 "To Thee, my God, I lift my soul," ♪ she sang.  
 The tide flowed in, and rising to her throat,  
 She sang no more.

*Anon.*

(5) **Before and After Parenthetical Expressions.**

Abou Ben Adhem, ♪ may his tribe increase, ♪  
 Awoke one night from a deep dream of peace,  
 And saw, within the moonlight in his room, ♪  
 Making it rich, and like a lily in bloom, ♪  
 An angel, writing in a book of gold.

*Leigh Hunt.*

The slight cessation of voice known as "**Prosodial**" Pause, used at the end of lines of poetry, and to mark the measure or "prosody" of verse, will be fully treated in a subsequent section on Rhythm. It should not be used, however, except in highly poetic or metrical language. Also the treatment of the "**Caesural**" Pause, which is a metrical break in the middle of a foot in verse, will be found in the same section.

5. *Selections for Phrasing.*

We subjoin two unmarked selections as a study in Pauses. The process of indicating the Rhetorical Pauses in a selection is called **Phrasing**. In phrasing any selection the student will frequently find several reasons for the same Pause; and, naturally enough, the markings of a number of students will vary somewhat according to the different conceptions of the lines.

**From PICTURES OF MEMORY.**

Among the beautiful pictures,  
 That hang on Memory's wall,  
 Is one of a dim old forest,  
 That seemeth best of all.  
 Not for its gnarl'd oaks olden,  
 Dark with the mistletoe;

Not for the violets golden  
That sprinkle the vale below;  
Not for the milk-white lilies  
That lean from the fragrant ledge,  
Coquetting all day with the sunbeams,  
And stealing their golden edge;  
Not for the vines on the upland  
Where the bright red berries rest,  
Nor the pinks, nor the pale, sweet cowslip,  
It seemeth to me the best.

I once had a little brother  
With eyes that were dark and deep;  
In the lap of that dim old forest,  
He lieth in peace asleep.  
Light as the down of the thistle,  
Free as the winds that blow,  
We roved there, the beautiful summers,  
The summers of long ago;  
But his feet on the hills grew weary,  
And, one of the autumn eves,  
I made for my little brother  
A bed of the yellow leaves.

Sweetly his pale arms folded  
My neck in a meek embrace,  
As the light of immortal beauty  
Silently cover'd his face;  
And when the arrows of sunset  
Lodged in the tree-tops bright,  
He fell, in his saint-like beauty,  
Asleep by the gates of light.

Therefore, of all the pictures  
That hang on Memory's wall,  
The one of the dim old forest  
Seemeth the best of all.

*Alice Cary.*



From **CLAUDIUS AND CYNTHIA.**

It was in the mid-splendor of the reign of the Emperor Commodus. Especially desirous of being accounted the best swordsman and the most fearless gladiator of Rome, he still better enjoyed the reputation of being the incomparable archer. No one had ever been able to compete with him. His success had rendered him a monomaniac on the subject of archery, affecting him so deeply indeed that he cared more for his fame as a consummate bowman than for the dignity and honor of his name as Emperor of Rome. This being true, it can well be understood how Claudius, by publicly boasting that he was a better archer than Commodus, had brought upon himself the calamity of a public execution.

But not even Nero would have thought of bringing the girl to her death for the fault of the lover.

Claudius and his young bride had been arrested together at their wedding-feast, and dragged to separate dungeons to await the emperor's will. The rumor was abroad that a most startling scene would be enacted in the circus. The result was that all the seats were filled with people eager to witness some harrowing scene of death.

Commodus himself, surrounded by a great number of his favorites, sat on a richly-cushioned throne about midway one side of the enclosure. All was still, as if the multitude were breathless with expectancy. Presently out from one of the openings Claudius and his young bride—their hands bound behind them—were lead forth upon the arena and forced to walk around the entire circumference of the place.

The youth was tall and nobly beautiful, a very Hercules in form, an Apollo in grace and charm of movement. His hair was blue-black and crisp, his eyes were dark and proud. The girl was petite and lovely beyond compare. Her eyes were gray and deep as those of a goddess; her hair was pure gold, falling to her feet, and trailing behind her as she walked.—*Maurice Thompson.*

## SECTION III.—MOVEMENT.

**Movement is the measure and rate given to successive sounds, or to words in a sentence.**

If we analyze sounds in nature we find that Movement is not confined in its expression to speech alone. Compare the galloping hoofs of the firemen's horses with the measured tread of the dray horse; the rapid beat of the drum in the double-quick charge with the slow, muffled beat in the funeral march; the rapid, piercing cries of the mother-bird when her young are in danger with her quiet chirp when no harm is near,—all these are *symbols of human expression*. Human utterance partakes of a similar variety of movement under different states of the mind and feeling, i. e., slower and more measured in proportion to the dignity and import of the subject, more rapid and irregular in proportion to the excitement of the occasion. It is through this element of Time that man's **Vital** nature is most strongly expressed. Movement is treated with reference to the *symmetry of pulsations* of the voice, and the *speed* with which sounds are uttered in succession. Its divisions are *Rhythm*, and *Rate*.

## I. RHYTHM.

**Rhythm is the musical<sup>1</sup> measure of speech—the harmonious flow of sounds or words in succession.**

*Rhythm is a law of Nature.* It is a law of the pulse, a law of breathing, a law of the action of the vocal organs, a law of the step and swing of the hand in walking, a law of music, a law of the movement of the heavenly bodies. Hurry and excitement quicken the pulse, the breathing,

<sup>1</sup> By the term musical we do not wish to convey that the tones uttered are notes of song, but that there is a regularity in the Rate of Movement very similar to that of music, though less marked and uniform.

the step, and the utterance, but the Movement is none the less rhythmical because it varies with the feelings.

Rhythm is adaptable to men under all conditions and passions, and it is of great value in expression because of this flexibility. When men do not speak in a more or less regular Rate of utterance, they prove not only unintelligible, but often incoherent; they will easily tire themselves, just as they would were they to vary the length of their steps in walking.<sup>1</sup>

Rhythm is moreover necessary to the health and vigor of the voice, as the organs must have time between pulsations to recover their strength for subsequent strokes. This regularity of Movement produces *measures* of more or less uniform length.

"A **measure** as applied to speech," says Dr. Barber, "*consists of a heavy or accented portion of syllabic sound, and of a light or unaccented portion, produced by one effort of the organ of voice.*" These heavy and light strokes are called respectively the *Pulsative* and *Remiss* action of voice.

The process of dividing speech into measures is called **scoring**. The characters used in scoring are:

1. *Bars* (| |) used to bound measures.
2. The *Triangle* ( $\Delta$ ) used to indicate the Pulsative action of the voice.
3. The *Dotted Triangle* ( $\therefore$ ) used to indicate the Remiss action of the voice.
4. The *Rest* ( $\text{⌞}$ ) used to indicate Pause.
5. The *Circle* ( $\oplus$ ) used to indicate the absence of a Pulsative or Remiss, which is not accounted for in Rhetorical Pause.

<sup>1</sup> The late Dr. Thelwell, Lecturer on Public Reading and Speaking in King's College, London, attributes stammering and stuttering to the violation of this law of alternate action and reaction of the voice.

The **Pulsative Action** is the heavy part of the measure. It is *confined to one syllable*, and always comes at the opening of the measure, thus:

| Man is | mortal. |  
       △       △

The **Remiss Action** is the light portion of the measure. Just as in music the light beat or beats follow the heavy one, so in speech the Remiss follows the Pulsative and occupies the last part of the measure. It is on this part that the voice reacts or rebounds as a ball rebounds when thrown to the floor. The Remiss *may consist of from one to five syllables*, and always takes place on unaccented and unemphatic syllables, as in the following sentence:

¶ And the | work was | done ar|tistically.  
   △               △               △ ∴ △

**No measure can contain two Pulsatives**, i.e., two heavy syllables cannot be uttered without a light one or a rest between them, in order that the voice may recover itself; just as it is impossible to strike two blows with a hammer without recovering between them. In the following sentence, for example, there are four Pulsatives occurring together; it is impossible to make them expressive without rests between them, thus:

| Out, ¶ | out, ¶ | brief ¶ | candle ! |  
   △ ∴   △ ∴   △ ∴   △ ∴

If light syllables be placed between the heavy ones, then the voice would have opportunity to recover itself each time before the next stroke, e.g.:

| Out and | out ¶ | ¶ a | man ¶ | ¶ he | was. ¶ |  
       △       △ ∴   △ ∴   △ ∴   △ ∴   △

To illustrate more fully let the student in speaking the above sentence strike forward with the fist on the words

*out, out, man, and was*, recovering on the words *and, a, and he*, taking note at the same time of the Rhetorical Pauses, and he will readily understand the necessity of light and heavy strokes in utterance. Try the stamping of the foot in the same way and we have the **Arsis** and **Thesis** of the Greeks, the "lifting up" and the "putting down" of the foot.

The voice should pass trippingly over the light words of a clause as it does over the light syllables of a word. Laborious efforts to be emphatic, result in too many Pulsatives and consequently too many measures. *Pulsatives occur on most accented syllables and on all emphatic monosyllables.* Some accented syllables are not strong enough for Pulsatives, as for example,

¶ He came *into* the house. ¶  
 Δ ∴ Δ ∴ ∴ Δ ∴

On the other hand, some *secondary accents* are strong enough to take the Pulsative, as,

¶ They | made a | slight ⊕ | modifi|cation. |  
 | Δ Δ Δ Δ ∴ ∴ Δ

Single Indefinite syllables as *arm, roar, thou*, and some long Mutables as *fire, glare, boom*, in which the last sound is a liquid Continuant, may occupy full measures, as,

| Thou | ⊕ and | I ¶ | ¶ must | arm | ¶ ¶ | fire | ¶ and a|way. |  
 | Δ ∴ | Δ ∴ | Δ ∴ | Δ ∴ | Δ ∴ | Δ ∴ | Δ ∴ ∴ Δ ∴ |

In the above sentence the remission takes place on the vanish of each of the vowels *ou* of *thou*, *I*, and *a* in the accented syllable of *away*, and on the sounds of *m* in *arm*, and *r* in *fire*. There should not, however, be a new measure for an Indefinite syllable when one or more Remiss syllables, clearly of the same measure, immediately follow it.

The **six typical measures** of speech may be represented as follows:

## MOVEMENT.

### TYPICAL MEASURES

	Roar
	Δ ∴
	Rear-ing
	Δ ∴
	Beau-ti-ful
	Δ ∴ ∴
3.	Beau-ti-ful-ly
	Δ
5.	Ob-li-ga-tor-y
	Δ ∴ ∴ ∴ ∴
6.	Spir-it-u-al-ly in-clined
	Δ ∴ ∴ ∴ ∴ ∴

The measures most common are the second and third. We seldom find more than four syllables in a measure. Measures of which these are types, wherever they occur, may be pronounced with relatively equal time, although this is not necessary in order that there be Rhythm. We shall treat Rhythm first as applied to *poetry*, second to *prose*.

### 1. Poetic Rhythm.

**Poetic Rhythm** is the most distinct form of measured utterance. This comes of the *regularity* of light and heavy syllables in the poetic feet. In order that the student may best understand poetic Rhythm, we here introduce a brief presentation of the ordinary feet used in the **Scansion** of English verse.<sup>1</sup> The character of a poetic foot depends (1) *upon the number of its syllables*, and (2) *upon the position of the accent*. A foot may contain either two or three syllables.

The following table will serve to show the position of the accent and the number of syllables employed in the various feet :

<sup>1</sup> For fuller study and illustration of **scansion** and metre the student is referred to the chapter on versification in Hart's *Rhetoric*. Eldredge & Bro., Pub., Phila.

## (1) Dissyllabic and Trissyllabic Feet.

	POETICAL FEET.	ACCENTED SYLLABLES.	PROSODIAL MARKINGS.	ILLUSTRATIVE WORDS.
DISSYLLABIC FEET.	<b>Trochee</b>	First	— ∪	ransom /
	<b>Iambus</b>	Second	∪ —	remorse /
	<b>Spondee</b>	Both	— —	mankind /
TRISSYLLABIC FEET.	<b>Dactyl</b>	First	— ∪ ∪	beautiful /
	<b>Amphibrach</b>	Second	∪ — ∪	regretful /
	<b>Anapest</b>	Third	∪ ∪ —	evermore /

These may be further explained and illustrated as follows:

a. **The Trochee** consists of a heavy followed by a light syllable in each foot ; as,

Tell me | not, in | mournful numbers,  
 "Life is but an | empty dream !  
 For the | soul is dead that | slumbers,  
 And things | are not | what they | seem."

*Longfellow.*

b. **The Iambus**, the most common form of metre, has a light followed by a heavy syllable ; as,

A Rock | there is | whose home | ly front  
 The pas | sing trav | eller slights ;

Yet there | the glow-worms hang | their lamps,  
 Like stars | at various heights ;  
 And one | coy Primrose to ' that Rock  
 The ver|nal breeze invites.

*Wordsworth.*

*c. The Spondee*, consists of two heavy syllables in the same foot, as found in the following line from Shakespeare.

Farewell | a long | farewell | to all my greatness.

*Henry VIII, Act III, Scene 2.*

*d. The Dactyl*, has one long and two short syllables in each foot ; as,

Take her up | tenderly  
 Lift her with  
 Fashioned so slenderly  
 Young and so | fair.

*Hood.*

*e. The Amphibrach*, is composed of one long syllable between two short ones ; as,

The bride kiss'd | the goblet ; the knight took | it up ;  
 He quaff'd off | the wine, and he threw down | the cup ;

He took her | soft hand ere | her mother | could bar ; -  
 " Now tread we | a measure ! " | said young Loch | invar.

*Scott.*



*f. The Anapest*, consists of two short or unaccented syllables followed by one long or accented syllable ; as,

Now it catch|es the gleam | of the morn|ing's first beam,  
 In full glo|ry reflect|ed, now shines | on the stream.  
 'T is the star|spangled ban|ner! Oh long | may it wave  
 O'er the land | of the free | and the home of the brave.

With reference to the general significance of these different kinds of verse in the province of expression, Prof. Wm. B. Chamberlain in his excellent work on the "Rhetoric of Vocal Expression" has very ingeniously provided the following series of "mnemonic epithets" by means of which the student may remember these relations :

POETIC RHYTHM. }	<b>Trochaic</b> ( — ∪ ) springy, cheery, prompt.
	<b>Iambic</b> ( ∪ — ) more grave, insistent firm.
	<b>Dactylic</b> ( — ∪ ∪ ) sprightly and musical.
	<b>Amphibrachic</b> ( ∪ — ∪ ) with stronger uplifting.
	<b>Anapestic</b> ( ∪ ∪ — ) with a full buoyant sweep.
	<b>Spondaic</b> ( — — ) full sound even.

He says that, "the effects here indicated are the usual and normal ones. They are subject to many modifications. The thought contained in the poetry is often modified or supplemented, rather than emphasized or directly expressed, by the movement of verse."

We might speak of verses in which there are mixed feet, and some that have not their full number of syllables, and others, in which there are more than the full compliment, but the student is referred as before to the rhetoricians who have discoursed at length on this subject.

## MOVEMENT.

In **Poetic Reading** one should avoid two extremes : first the *sing-song* or "tum te tum te" style, which makes prominent the metric feature of verse ; and second, the tendency to make poetry *prosaic*. The one may be avoided by paying less attention to measure and more to the grouping ; the other by delicately marking the metre so as not to interfere with the sense. Let it be remembered that the nearer one approaches the colloquial in poetry the less apparent is the metre.

In scanning poetry a pause frequently occurs in the midst of a foot ; this is called the **Caesural Pause**. It affects scanning and not Rhythm. Example :

Of man's | first dis|obed|ience, ♪ and | the fruit  
Of that | forbid|den tree | whose mor|tal taste  
Brought death | into | the world | and all | our woe  
With loss | of E|den, ♪ till | one great|er man  
Restore | us ♪ and | regain | the bliss|ful seat,  
Sing, ♪ heaven|ly muse.

*Milton.*

There are instances in which the metre and the Emphasis so uniformly coincide that the measure becomes a prominent feature of the reading. This is especially the case when the lines indicate a measured motion. The reading of such passages must echo to the sense. This is accomplished by slightly lingering on the accented syllables. It is sometimes called the **Prosodial Pause**, but is not of sufficient length to be marked as a Pause. Metrical reading is often used in lyric poetry where the metre is an element of special beauty. Examples :

But mer|rily still, | with laugh | and shout, |  
From Hamp|ton Riv|er the boat | sail'd out,  
Till the huts | and the flakes | on the Star | seem'd nigh,  
And they lost | the scent | of the pines | of Rye.

*Whittier.*

I sprang | to the sad|dle, and Jor|is and he,  
 I gal|loped, Dirck gal|loped, we gal|loped all three.

How they tink|le, tink|le, tink|le,  
 In the i|cy air | of night !  
 While the stars, | that oversprink|le  
 All the heavens, | seem to twink|le  
 With a crys|talline de|light ;

*Poe.*

And her step | was light | and air|y  
 As the trip|ping of a fair|y.

*Waller.*

When there is no occasion for a Rhetorical Pause at the end of a line of poetry, there should be a slight attenuation of the last syllable to mark the full metre without any cessation or break in the utterance. Example :

And there in ampler breadth expand  
The splendors of the four-in-hand.

. . . . .  
 No horse so sturdy but he fears  
The handicap of twenty years.

. . . . .  
 But, like the sable steed that bore  
 The spectral lover of Lenore,  
 His nostrils snorting foam and fire,  
 No stretch his bony limbs can tire.

*Holmes.*

*Rhythm is not scansion*, but a proper grouping of the sense, and such a gentle and graceful marking of the metre as will leave a pleasant impression upon the ear.

#### (2) Scansion and Poetic Rhythm Compared.

**Scansion** marks the metre regardless of sense. **Poetic Rhythm** regards both metre and sense by proper measure

and grouping; hence cultivated taste will not offend the ear by obtruding the structure of the verse. The following passages are designed to make this distinction clear to the student:—

**Scansion.**

The mel̄ anchol̄ly days | hāve cōme | the sadd̄est of | the year.

**Rhythm.**

♩ The | mel̄anchol̄y | days ♩ | ♩ have | come ♩ | ♩ the saddest  
                     Δ                      Δ  
                     of the year. ♩

**Scansion.**

Whatever I do and whatever Ī say,  
 Aunt Tabitha tells me | that isn't the way;  
 When she was | a girl, (for'ty Summers ago)  
 Aunt Tabitha tells me | they never | did so.

*Holmes.*

**Rhythm.**

| ♩ What|ever I do ♩ | ♩ and what|ever I say, ♩  
   Δ    ∴                      Δ ∴    ∴ | Δ ∴ ∴ Δ ∴  
 | ♩ Aunt | Tabitha | tells me | ♩ ♩ that ♩ isn't the | way;  
   Δ ∴    | Δ ∴ ∴ | Δ ∴    | Δ ∴    Δ ∴ Δ ∴ ∴ | Δ ∴  
 ♩ When she was a girl, | ♩ ♩ | (forty | Summers ago,) ♩  
                                     Δ ∴  
 ♩ Aunt | Tabitha | tells me | ♩ ♩ | they ♩ | never | did so.

## 2. Prose Rhythm.

**Prose Rhythm** is less uniform than Poetic Rhythm. All prose contains ever varying but positive measures. The irregularity in the number of syllables in a measure does not, as might be supposed, affect the Rhythm. The measures are pronounced with nearly the same time, depending, as will be shown, upon the Rate the passion requires, and hence the even flow is not disturbed. A varied, colloquial style of

## PRACTICAL ELOCUTION.

utterance is the least rhythmical. Dignified and impressive oratory, grandeur and solemnity abound in a succession of more or less even measures while *imaginative and poetic prose is replete with regular measures*. One's interpretation of an author's meaning must determine his use of Rhythm, and Scoring is a means of recording that interpretation.

In the following exercises in Rhythm the student should learn the one *important lesson of passing easily and lightly over unaccented syllables*, for by so doing he will soon acquire the art of expressing thoughts and not words only. In these exercises due space must be given to Pause. Some writers on the subject have not taken full account of Rhetorical Pauses; there is *no conflict between Phrasing and Scoring*. Pauses or rests are as essential to Rhythm as is sound, and they should be considered and marked first.

### 3. Scored Illustrations.

The exercises below are designed to correct the faults we have referred to, and give one command of an easy Rhythm.

#### From MAGDALENA OR THE SPANISH DUEL.

♪ The	river	♪ for ever	glides ♪	singing a	long,	
Δ ∴	Δ ∴	Δ ∴ Δ ∴	Δ ∴	Δ ∴	Δ ∴	Δ ∴
♪ The	rose	♪ on its	bank ♪	bends ⊕	down	♪ to its
Δ ∴	Δ ∴	Δ ∴ Δ ∴	Δ ∴	Δ ∴	Δ ∴	Δ ∴ Δ ∴
♪ And the	flower	♪ as it	listens	♪ un	consciously	dips, ♪
Δ ∴	∴	Δ ∴	Δ ∴ Δ ∴	Δ ∴	Δ ∴ Δ ∴	∴ Δ ∴
♪ Till the	rising	wave ♪	glistens	♪ and	kisses its	lips. ♪
Δ ∴	∴	Δ ∴	Δ ∴	Δ ∴	Δ ∴ ∴	Δ ∴
♪ But	why ♪	♪ the	wave ♪	rises and	kisses the	rose
Δ ∴	Δ ∴	Δ ∴	Δ ∴	Δ ∴ Δ ∴	Δ ∴	Δ ∴
♪ And	why the	rose ♪	stoops ♪	♪ for those	kisses	♪ ♪
Δ ∴	Δ ∴	Δ ∴	Δ ∴	Δ ∴ ∴	Δ ∴	Δ ∴
	who ⊕	knows?				
	Δ ∴	Δ ∴				
♪ And a	way ♪	flows the	river	♪ but	whither	♪ ♪ who ⊕
Δ ∴	∴ Δ ∴	Δ ∴	Δ ∴	Δ ∴	Δ ∴	Δ ∴ Δ ∴
	knows?					
	Δ ∴					

*J. F. Waller.*

## From SUPPOSED SPEECH OF JOHN ADAMS.

| ♪ If we post|pone inde|pendence, | ♪ do we | mean to | carry  
 | Δ ∴ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴  
 on, | ♪ or give | up ♪ | ♪ the | war ♪ ? | ♪ Do we | mean to  
 ∴  
 sub|mit ♪ | ♪ to the | measures of | Parliament, | ♪ ♪ | Boston  
 ∴ | Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴  
 | Port ⊕ Bill ♪ | ♪ and | all ? | ♪ ♪ | ♪ Do we | mean to sub|mit ♪  
 | Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴  
 ♪ and con|sent ♪ | ♪ that | we | ♪ our|selves ♪ | ♪ shall be  
 Δ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ ∴  
 ground to | powder ♪ and our | country ♪ and its | rights ♪ | trod  
 Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴  
 den | down in the | dust ? ♪ ♪ ♪ | ♪ I | know | ♪ we do | not  
 Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴ ∴ Δ ∴ ∴  
 mean to sub|mit. ♪ ♪ We | shall sub|mit. ♪  
 Δ ∴ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴ Δ ∴ ∴

*Webster.*

In the following exercises the student may dispense with the characters used to represent the Pulsative and Remiss, as he is now familiar with their position in the measure.

## From THE LAST LEAF.

| ♪ I | saw him | ♪ ♪ | once be|fore  
 | ♪ As he | passed by the | door ;  
 | ♪ And a|gain ♪  
 | ♪ The | pavement | -stones re|sound ♪  
 | ♪ As he | totters o'er the | ground ♪  
 | ♪ With his | cane.  
 | ♪ They | say ♪ | ♪ that in his | prime | ♪ ♪  
 | Ere the | pruning- | knife of | time  
 | Cut him | down, | ♪ ♪  
 | Not a | better | man was | found ♪  
 | ♪ By the | crier | ♪ on his | round ♪  
 | ♪ Through the | town. |

*Holmes.*

## From FRAUDULENT PARTY OUTCRIES.

| Sir, ♪ | ♪ I | see, ♪ | ♪ in | those ⊕ | vehicles | ♪ which | carry  
 to the | people | ♪ ♪ | sentiments from | high ⊕ | places, | plain ⊕

| decla|rations | ♪ that the | present | controversy ♪ ♪ is but a  
 | strife ♪ | ♪ between | one ⊕ | part of the com|mun|ity | ♪ and  
 an|other. | ♪ I | hear it | boasted | ♪ as the un|fail|ing se|curity,  
 | ♪ the | solid | ground, ♪ | never to be | shaken, | ♪ on |.which  
 ♪ | recent | measures | rest, ♪ | ♪ *that the | poor ♪ | naturally*  
 | *hate the | rich.* ♪ | ♪ I | know | ♪ that, | under the | cover of  
 the | roofs of the | Capitol, | ♪ within the | last ⊕ | twenty-four  
 | hours, ♪ | ♪ a|mong ⊕ | men ♪ | sent here | ♪ to de|vise ⊕ | means  
 for the | public | safety | ♪ and the | public | good, ♪ | ♪ it has  
 been | vaunted | forth, ♪ | ♪ as | matter of | boast and | triumph,  
 | ♪ that | one ⊕ | cause ex|isted | ♪ ♪ | powerful e|nough to sup-  
 |port ⊕ | every thing, | ♪ and to de|fend ♪ | every thing; | ♪ and  
 | that ♪ | was, ♪ | ♪ *the | natural | hatred of the | poor ♪ | ♪ to*  
*the | rich.* ♪ | — *Webster.*

#### 4. *Selections for Scoring.*

We append the following passages for scoring; the student will find it expeditious first to go through a paragraph or stanza, placing a bar before each Pulsative syllable, and then returning, to mark the Pauses, adding new measures if they are required. In the second selection only the Rhetorical Pauses need be marked, but the correct Pulsative and Remiss action of voice must be observed in its rendition.

#### From THE TELLTALE.

Under garlands of drooping vines,  
 Through dim vistas of sweet-breathed pines,  
     Past wide meadow-fields lately mow'd,  
     Wander'd the indolent country road.  
 The lovers follow'd it, listening still,  
 And, loitering slowly, as lovers will,  
     Enter'd a low-roof'd bridge, that lay,  
     Dusky and cool, in their pleasant way.  
 Under its arch a smooth, bright stream  
 Silently glided, with glint and gleam,

Shaded by graceful elms that spread  
 Their verdurous canopy overhead, —  
 The stream so narrow, the boughs so wide,  
 They met and mingled across the tide.

*Anon.*

#### From WISDOM DEARLY PURCHASED.

I was an Irishman in the Irish business, just as much as I was an American, when, on the same principles, I wished you to concede to America at a time when she prayed concession at our feet. Just as much was I an American, when I wished Parliament to offer terms in victory, and not to wait the ill-chosen hour of defeat for making good by weakness and by supplication a claim of prerogative, preëminence, and authority.

Instead of requiring it from me, as a point of duty, to kindle with your passions, had you all been as cool as I was, you would have been saved disgraces and distresses that are unutterable. Do you remember our commission? We sent out a solemn embassy across the Atlantic Ocean, to lay the crown, the peerage, the commons of Great Britain at the feet of the American Congress. — *Burke.*

#### II. RATE.

**Rate is the rapidity with which sounds or words are uttered in succession.** It is the **speed** of utterance, — the application of Quantity and Pause to a collection of words. Much of the vigor and exquisite shading of expression depends upon the right management of this element. Every sentiment or passion has its appropriate Rate of utterance. The dirge and the funeral train move with a slow and solemn tread; the inspiring martial air and the charge of cavalry quicken into rapid pace. The sudden and terrible destruction of the hurricane or the earthquake are manifestations of Nature's forces in rapid action, and can only be pictured to the mind by a rapidity of utterance in keeping with the awful terror of such scenes.



If it be true, then, that in Nature the rapidity of sounds in succession is an index to the sentiments that prompt them, it must follow that, in order to be natural in expression, the changes of thought and feeling must be given in varied Rates of Movement.

**Rate** of Movement may be divided into the *Moderate*, the *Slow*, the *Very Slow*, the *Rapid*, and the *Very Rapid*.

### 1. Scale of Comparative Rates.

The following diagram is designed to indicate relatively, the proportionate number of syllables that occur in a given time in the several Rates ; *fifteen* in the Very Rapid during the time of *twelve* in the Rapid, *nine* in the Moderate, *six* in the slow, and *three* in the Very Slow:

RATE	VERY RAPID	15	● ● ● ● ● ● ● ● ● ● ● ● ● ● ●
	RAPID	12	● ● ● ● ● ● ● ● ● ● ● ● ●
	MODERATE	9	● ● ● ● ● ● ● ● ●
	SLOW	6	● ● ● ● ● ●
	VERY SLOW	3	● ● ●

We may get an excellent idea of comparative Rates of Movement by uttering each of the following sentences in the time of about two seconds ; or what is better, let five persons each take one of the sentences and recite them together in exactly the same time.

**Very Rapid.** Through his ear the summons stung,  
 As if a battle-trump had rung.

*Holmes.*

**Rapid.** A spring to the saddle, a spurt with the pedal. — *Anon.*

**Moderate.** She was conquered by her own factions — *Judge Story.*

**Slow.** God's blessing on the day.—*Tennyson.*

\* **Very Slow.** "Fare-thee-well."

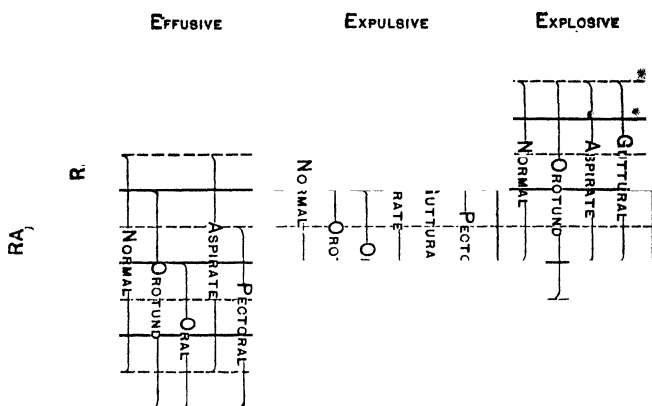
\* **The Scale of Movement**, like all other scales in Elocution, is *not absolute, but relative, and adjustable to individuality and environment*. It is natural for one person to speak faster than another. Webster's style was slow and ponderous, that of Phillips was moderate and conversational, while that of Phillips Brooks was a notable example of the Very Rapid style of oratory. Each of these persons had a scale of Movement peculiar to himself. They expressed *patriotism, joy, or sorrow* in different relative Rates, yet they were all true to nature.

Furthermore, the Rate of Movement, like the Scale of Degrees of Force, must be adapted to the size and shape of the auditorium and to the size of the audience. (See page 150.) The larger the room or the greater the acoustic difficulties the slower must be the proportionate Rate of Movement for all sentiments.

## 2. *Scale of Limitations.*

In the **application of Rate** to the various sentiments and emotions for any given auditorium the *rapidity of Movement depends altogether upon the character of the thought*. Rate must be in perfect harmony with the action described or depicted, and must accommodate itself to every mood of man; if very brisk, the emotion is *lively, joyous or impetuous*; if the action be slow, the thought is more *serious, important, or gloomy*. And, too, any given sentiment may extend through a number of degrees of Rate affording ample range for variety in expression.

The following brief diagram is more comprehensive than a mere statement of the styles appropriate to each degree of Rate.



The above scale shows the *approximate* limitations of the Forms and Qualities in Rate of Movement. The student having mastered the study of the limitations of Force and Pitch, in their combinations with Form and Quality, will at once note the similarity between them and the subject now under treatment. The same tests which have proved the truth of those diagrams have led to the conclusion that speech-notes cannot be given in correct expression outside of the limitations set forth in this diagram.

Let us consider a few of these limitations.

The **Effusive Normal**, it will be remembered, is appropriate in the utterance of *solemnity*, *tranquillity*, and *pathos*. These sentiments find their range in Slow and Moderate Rates of Movement, oftentimes running into the Very Slow and the Rapid. This not only shows the limitation, but the **range** of these sentiments in Movement, affording ample room for individuality and variety in expression. Furthermore it enables us to be guided by a general law rather than led by a dogmatic statement. For instance, the text-books on this subject, almost without exception, have stated that *pathos* should be given in Slow Movement. Yet many

passages of the most distinct *pathos*, such as the words of Shakespeare's "Romeo and Juliet" or Poe's "Annabel Lee" are correctly given in the *Rapid Movement*. Our scale accounts for this.

**Effusive Orotund** extends through Moderate, Slow, and Very Slow. The volume of the Orotund, limited by the gentle flow of the Effusive, would not allow it to range in the Rapid or Very Rapid. This is shown in Nature by the illustrations of *reverence*, *sublimity*, and *devotion* already given (p. 126).

**Effusive Oral** is given in Slow and Very Slow Movement. The condition of *sickness* or *feebleness* expressed by this combination would not allow the more Rapid degree of Movement. When Oral is given, even in Moderate Rates, it takes the *Expulsive* Form as shown in the diagram.

It is not necessary to further explain these limitations, as the student has learned the plan in the treatment of previous scales. It will be interesting in this connection, however, for the student to compare Rates of Movement with the corresponding Degrees of Pitch.

### 3. *Relation to Pause.*

The Pauses occurring in the several Rates generally correspond in length to the rapidity of the Movement. The Very Rapid Rate requires the shortest Pauses, the Very Slow the longest, — the other Rates having Pauses of proportionate length.

### 4. *General Suggestion.*

The indisposition on the part of some speakers to vary the Rate sufficiently is one of the most common faults of utterance. The uniformly Moderate or Slow Rate, and the no less serious habit of too great rapidity which prevents distinctness are faults that cannot be too carefully guarded against. A uniform Rate of any degree is one form of

## PRACTICAL ELOCUTION.

monotony and should therefore be avoided. Bear in mind that the Rate becomes slower in proportion to the gravity or importance of the matter. Abstruse passages require slower Rate in order that they may be better understood. In extemporization, the mental operations are usually more deliberate, and the expression should be correspondingly so. New subjects and new headings require more deliberate Movement because of their relative importance. Rate, then becomes a most *important means of Emphasis* for a variation of the Movement calls particular attention to the parts thus distinguished. After having mastered the different Rates as to physical effects, let the mind yield to the instinctive influence of the emotion. The following exercises should be practiced until the student can execute with precision and energy the varying Rates of Movement.

### 5. *Illustrative Selections.*

(1) The **Moderate Rate** predominates in the following passages:

#### From **THE LEGEND OF BREGENZ.**

Far from her home and kindred, a Tyrol maid had fled,  
To serve in the Swiss valleys, and toil for daily bread ;  
And every year that fledged so silently and fast  
Seem'd to bear further from her the memory of the past.

She served kind, gentle masters, nor asked for rest or change ;  
Her friends seemed no more new ones, their speech seemed no  
more strange ;

And, when she led her cattle to pasture every day,  
She ceased to look and wonder on which side Bregenz lay.

She spoke no more of Bregenz, with longing and with tears ;  
Her Tyrol home seemed faded in a deep mist of years ;  
She heeded not the rumors of Austrian war or strife ;  
Each day she rose contented, to the calm toils of life.

*Adelaide Proctor.*

**From ADDRESS OF WELCOME TO THE PAN-AMERICANS.**

We share to the full measure the general desire of our countrymen that your present visit to the United States may lead to the establishment of closer commercial relations between us and the nations that you represent. But standing beneath the roof of this university, may I not venture to say that we hope and believe that the visit of such accomplished scholars and publicists, will tend to form ties stronger than those of mere commercial interest. There is an intellectual and spiritual brotherhood which embraces men of all tongues and all nations. The world of letters and science and art, if it knows international boundaries, is divided by no international barriers. In the interchange and common possession of the great ideas of the best thinkers of all time, we are bound together in one fraternity. Great thoughts, unhindered by the loftiest mountain ranges or the wide expanse of ocean, course round the world free as the unfettered airs of heaven. Whatever obstacles there may be to the exchange of the material products of your countries and our country, there is no obstacle to the exchange of thought. —*James B. Angell.\**

(2) The **Slow Rate** is the predominating movement in the following extracts :

**From MACBETH.** Act III, Scene 2

*Macbeth.* Better be with the dead,  
Whom we, to gain our place, have sent to peace,  
Than on the torture of the mind to lie  
In restless ecstasy. Duncan is in his grave ;  
After life's fitful fever he sleeps well ;  
Treason has done his worst : nor steel, nor poison,  
Malice domestic, foreign levy, nothing,  
Can touch him further.

*Lady Macbeth.* Come on ; gentle my lord,  
Sleek o'er your rugged looks ; be bright and jovial  
Among your guests to-night.

*Macb.* So shall I, love ;  
And so, I pray, be you.

*Shakespeare.*

**From THE WRECK AT RIVERMOUTH.**

O Rivermouth Rocks, how sad a sight  
 Ye saw in the light of breaking day !  
 Dead faces looking up cold and white  
 From sand and sea-weed where they lay.  
 The mad old witch-wife wailed and wept,  
 And cursed the tide as it backward crept:  
 "Crawl back, crawl back, blue water-snake !  
 Leave your dead for the hearts that break !"

Solemn it was in that old day  
 In Hampton town and its log-built church,  
 Where side by side the coffins lay  
 And the mourners stood in aisle and porch:  
 In the singing-seats young eyes were dim,  
 The voices faltered that raised the hymn,  
 And Father Dalton, grave and stern,  
 Sobbed through his prayer and wept in turn.

*Whittier.***From THE YELLOW CHRYSANTHEMUM.**

O, Spirit of flower so rare,  
 Glowing with light,  
 Lead me to the bower, where  
 Cometh no night.

*Olive E. F. Tiffany.*

(3) **The Very Slow Rate.** The underscored parts of the following passages may take this rate:

**From JULIUS CÆSAR.** Act V, Scene 1.

*Cassius.* Then, if we lose this battle,  
 You are contented to be led in triumph  
 Through the streets of Rome?

*Brutus.* No, Cassius, no: think not, thou noble Roman,  
 That ever Brutus will go bound to Rome;  
 He bears too great a mind. But this same day  
 Must end that work the ides of March begun;  
 And whether we shall meet again I know not.  
 Therefore our everlasting farewell take:  
For ever, and for ever, farewell, Cassius!  
If we do meet again, why, we shall smile;  
If not, why, then this parting was well made.

*Cas.* For ever, and for ever, farewell, Brutus!  
If we do meet again, we'll smile indeed;  
If not, 'tis true this parting was well made.

*Bru.* Why, then lead on. O, that a man might know  
 The end of this day's business ere it come!  
But it sufficeth that the day will end,  
And then the end is known. — Come, ho! away!

*Shakespeare.*

**From MACBETH.** Act I, Scene 7.

*Macbeth.* If it were done when 'tis done, then 'twere well.  
It were done quickly, if th' assassination  
Could trammel up the consequence, and catch,  
With his surcease, success; that but this blow  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgment here; that we but teach  
Bloody instructions, which, being taught, return  
To plague th' inventor: This even-handed justice  
Commends th' ingredients of our poison'd chalice  
To our own lips. He's here in double trust:  
First, as I am his kinsman and his subject,



Strong both against the deed; then, as his host,  
Who should against his murderer shut the door,  
Not bear the knife myself. Besides, this Duncan  
 Hath borne his faculties so meek, hath been  
 So clear in his great office, that his virtues  
Will plead like angels, trumpet-tongued, against  
The deep damnation of his taking-off.

*Shakespeare.*

(4) The **Rapid Rate** is the predominating movement in the following passages :

**From THE SCHOOL FOR SCANDAL.** Act III, Scene 1.

*Sir Peter Teazle.* Now, may all the plagues of marriage be doubled on me, if ever I try to be friends with you any more.

*Lady Teazle.* So much the better.

*Sir P.* No, no, madam ; 'tis evident you never cared a pin for me, and I was a madman to marry you, — a pert, rural coquette, that had refused half the honest squires in the neighborhood.

*Lady T.* And I am sure I was a fool to marry you, — an old dangling bachelor, who was single at fifty, only because he never could meet with any one who would have him.

*Sir P.* Ay, ay, madam ; but you were pleased enough to listen to me ; you never had such an offer before.

*Lady T.* No? didn't I refuse Sir Tivy Terrier, who everybody said would have been a better match? for his estate is just as good as yours, and he has broke his neck since we have been married. — *Richard Brinsley Sheridan.*

**From THE CONFSSIONAL.**

I saw those eyes  
 That used to look such passion into mine,  
 Turned with the selfsame look to other eyes, —  
 Yes, light blue eyes, — that upward gazed at him,  
 I could not bear their bliss.

I scarcely knew what happened then ; I knew  
 I felt for the stiletto in my vest  
 With purpose that was half mechanical,  
 As if a demon used my hand for his.  
 I felt the red blood singing through my brain,  
 I struck, — before me, at my feet, she fell.

*Anon.*

(5) The **Very Rapid Rate**. The underscored passages may properly take this Rate :

From **HOW THE OLD HORSE WON THE BET.**

Before a quarter pole was pass'd,  
 Old Hiram said, "He's going fast."  
 Long ere the quarter was a half,  
 The chuckling crowd had ceased to laugh ;  
Tighter his frightened jockey clung  
As in a mighty stride he swung,  
The gravel flying in his track,  
His neck stretched out, his ears laid back,  
 His tail extended all the while  
 Behind him like a rat-tail file !  
Off went a shoe, — away it spun,  
Shot like a bullet from a gun ;  
 The quaking jockey shapes a prayer  
 From scraps of oaths he used to swear ;  
He drops his whip, he drops his rein,  
He clutches fiercely for a mane ;  
He'll lose his hold, — he sways and reels, —  
He'll slide beneath those trampling heels !  
 The knees of many a horseman quake,  
 The flowers on many a bonnet shake,  
 And shouts arise from left and right,

"Stick on! stick on!"    "Hould tight! hould tight!"

"Cling round his neck; and don't let go,—

That pace can't hold,—there! steady! whoa!"

*Holmes.*

**From UNCLE DAN'S APPARITION.**

"Well, Uncle Dan'l, I think that— My! here comes another one up the river! There can't be two!"

"We gone dis time,— we done gone dis time, sho'! Dey ain't two, Mars Clay,— dat's de same one. De Lord kin 'pear eberywhah in a second. Goodness, how de fiah an' de smoke do belch up! Dat mean business, honey. He comin' now like he fo'got sumfin. Come 'long, chil'en; time you's gwine to roos'.  
Go 'long wid you,— ole Uncle Dan'l gwine out in de woods to rastle in prah,— de ole niggah gwine to do what he kin to sabe you agin." — *Mark Twain.*

*6. Selection for Original Study in Rate.*

The student should analyze the following selection, determine the Rate of Movement for each of the varying sentiments, and read or recite them accordingly :

**From THE CONFESSIONAL.**

At last the autumn came, the stricken, bleeding, autumn,  
Something weighed on his mind I could not understand ;  
I kpew all was not right, yet dared not ask.  
At last, a few words made all things plain ;  
"Love, I must go to Venice." "*Must?*" "Yes, must."  
"Then I go too." "No, no ; ah ! Nina, no.  
Four weeks pass swiftly ; one short month, and then  
I shall return to Florence and to you."

Vain were my words. He went ; alas ! he went  
With all the sunshine ; and I wore alone  
The weary weeks out of that hateful month.

Another month I waited, nervous, fierce  
With love's impatience. When that month was gone  
My heart was all afire ; I could not stay.  
Consumed with jealous fears that wore me down  
Into a fever, — necklace, earrings, — all  
I sold, and on to Venice rushed. How long  
That dreary, never-ending journey seemed !  
I cursed the hills up which we slowly dragged,  
The long, flat plains of Lombardy I cursed  
That kept me back from Venice.

But at last, in a black gondola, I swam along  
The sea-built city, and my heart was big  
With the glad thought that I was near to him.  
Yes, gladness came upon me that soft night,  
And jealousy was hushed, and hope led on  
My dancing heart. In vain I strove to curb  
My glad impatience — I must see him then,  
At once, that very night ; I could not wait  
The tardy morning — 'twas a year away !  
I only gave the gondolier his name  
And said, " You know him ? " " Yes."  
" Then row me quick to where he is."

He bowed and on we went,  
And as we swept along, I leaned me out  
And dragged my burning fingers in the wave, —  
My hurried heart forecasting to itself our meeting.  
What he'd say and think, —  
How I should hang upon his neck and say :  
" I could not longer live without you, dear."  
At last we paused. The gondolier said :  
" This is the palace." I was struck aghast.  
It flared with lights that from the windows gleamed  
And trickled down into the black canal.  
" Stop ! Stop ! " I cried, " 'tis some mistake.  
Why are these lights ? This palace is not his.  
He owns no palace." " Pardon," answered he,

"I fancied the *signora* wished to see  
The marriage *festa* — and all Venice knows  
The bride receives to-night." "What bride? Whose bride?"  
I asked impatient. "Count Alberti's bride,—  
Whom else?" he answered with a shrug. My heart  
From its glad, singing height, dropped like a lark  
Shot dead, at these words. The whole world reeled,  
And for a moment I was crushed and stunned.  
Then came the wild revulsion of despair;  
Then calm more dreadful than the fiercest pain.

*Anon.*

## PART III.

### THE ELEMENTS OF ACTION.

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#### INTRODUCTION.

**Action in expression is that part of delivery which addresses itself to the eye.** It is one of the dual agents of Elocution by means of which that which has been impressed may be expressed: it relates to the expressions of countenance, the positions, attitudes, and movements of the Head, Torso, and Limbs.

Action is a universal language, the same in kind among all peoples, varying only in degree. The reverent bow of the head with one people becomes a genuflection or a prone position of the body with another. The uplifted fist and angry look mean the same the world over, as do the look and gesture of welcome. The desire to reinforce spoken language with some kind of action is universal. When one fails to make himself understood "by word of mouth" he resorts to gesture. It is, then, the purpose of action to modify or reënforce speech; when it does not do this it is superfluous.

#### I. IMPORTANCE OF THE SUBJECT.

Mantegazza says, "Spontaneous physical expression is the language of all intelligent men, and extends its influence beyond the domain of humanity; it is comprehensible to those animals who most approximate to us by the development of their nerve centers." On this account we more

readily understand their action and they ours. For example, threaten to strike a dog, or pick up a stone to hurl at him and he will make every effort to avoid you; reach out the hand to beckon or caress him and he understands equally well.

But still more important is the use of the hand in addressing the highest order of intelligent beings. The orator by the use of gesture in public speaking gains the important advantage of addressing the intellect and passions through two senses. Quintilian attributes to the hand the power to invite or repel, accept or reject, give or withhold, welcome or deprecate; to indicate number and quantity, express abundance or destitution, exultation or dejection; to appeal, challenge, warn, threaten or scorn.

An eloquent man compelled to speak under great emotion with his hands bound to his side would experience the greatest discomfort, if indeed, his eloquence were not altogether stilled. The eloquent Garfield, on the morning of the death of Lincoln when he quieted the fierce tumult in Wall Street, New York, with that memorable sentence, "God reigns and the Government at Washington still lives," would have been next to powerless without the quieting influence of the hand. Hence we see that action, the complement of spoken language, is a most essential element of the speaker's power.

## II. CONCEPTION OF ACTION.

Before entering into the work of the cultivation of the body and the study of the Principles of action it may be well to fix upon a standard for guidance in the application of each exercise and Principle. With this standard clearly before us, the student will be relieved of much of the drudgery usually associated with this study and drill.

Primarily the Conception or Application of the Principles of Action depends upon taste which varies, and always will vary to a greater or less degree, among speakers. Yet we

hold that there are general rules or suggestions based upon the laws of criticism, that will aid the student very materially in fixing his habits of gesture. These may be grouped under four heads as follows:—1. *Impulse to Gesture*. 2. *Suppression of Self*. 3. *The Limits of Personation*, and 4. *Action for Figurative Language*.

1. *Impulse to Gesture.*

The impulse to action is of first importance; then comes the form of the gesture. This impulse springs out of the activities of the psychic state and represents the various blends of the Mental, Emotive, and Vital Natures; hence a gesture without impulse back of it is like a word without meaning—an automatic grimace without a soul. Much of the unfavorable criticism upon the study of gesture—and, in fact, upon the whole study of elocution—is due to the mechanical execution of a principle without the psychic impulse which should inspire it. Let the student remember that a genuine impulse in poor form is preferable to a well formed gesture with no impulse. **Better no gesture than no impulse.** But both may be acquired and developed.

The study and practice of the forms of action is legitimate and useful. Moreover there is a reciprocal advantage in this, for while the impulse helps the form, it will be found that the exercise of the form, in turn, cultivates the impulse.

2. *Suppression of Self.*

**We must hide behind our subject.** The speaker who makes himself more prominent than his theme is a failure. He is a successful orator who leads his audience to think his thoughts, feel his emotions and do his will, all unconscious of the speaker himself.

This is a large subject and involves more than can be discussed here; but the most fruitful source of exaltation of



the speaker above his theme is ill conceived and badly executed action. Awkward, inappropriate gesture attracts attention to the speaker. How often a beautiful thought or a sublime emotion is marred by the reader's interpretation, and we carry away with us only the memory of a ludicrous gesture or a painful grimace.

On the other hand, too much action, like over-ornamentation in dress, though beautiful in itself, attracts attention to the speaker and correspondingly away from the thought of the recitation or speech. In short, affectation and vanity are quite as distasteful on the rostrum as in private life, and in no way does the speaker show these frailties more plainly than by his conception and application of action.

### 3. *Limits of Personation.*

In no particular, perhaps, does the reciter err more than in the **choice and extent of his personation of character.** Many of our public entertainers personate everything from the merest description to legitimate personation which they often overact to a degree that is painful to an audience. Their desire to act out every phase of the language seems to take possession of them and they leave nothing to the imagination.

#### (1) **First Limitation.**

To formulate the limitations of personation we may lay down several very broad and general rules, the first one of which is that **a speaker should personate only when he has the direct words or the strong emotion of a character to utter.** These may be determined by the context and are generally represented on the printed page by quotation marks or by the dramatic significance of the thought.

To illustrate: A prominent reader recites, among other selections, Whittier's "Maud Muller." When he comes to the lines :

**"She stooped where the cool spring bubbled up,  
And filled for him her small tin cup,  
And blushed as she gave it, looking down  
At her feet so bare, and her tattered gown,"**

on the first line he stoops down until his knuckles almost touch the floor; in the second line he dips at the water; then he stands up and tries to blush as he represents Maud Muller giving the cup of water to the Judge who is on horseback; and, lastly, he makes a gesture and looks down, directing the attention of the audience to his own feet which are not "bare" and to the "tattered gown" which is not there. The picture presented to the mental vision of the audience is not that of the beautiful Maud Muller, with her sweet simplicity and unstudied grace, but the picture of this man going through the antics of a false conception, trying to be two persons at once, the narrator and Maud Muller. Beyond all doubt the imagination has been cheated of the idealistic picture of the girl which the correct recitation of the poet's words would have given.

Let us look for a moment into the impossibility of carrying out this so-called popular conception of action. Even if it is admitted that the reciter may stoop down to a cool spring which is not there and fill an imaginary cup which is not in his hand, when he stands up to give the cup to the Judge, he cannot carry out the idea and blush at will. To be consistent he should do this, which is nothing short of a perversion of nature which of itself condemns the attempt.

In speaking of another's eyes, or mouth, or hair, or heart, there is no occasion to make gestures referring to these parts of one's own physical organism. If we speak casually of a Hercules we should not assume an attitude of strength. If we speak of a flower, a tree, a stream, a city, a mountain, or a star we should simply locate them. If we speak of a crying child, a dancing girl, a kneeling man, or a hovering angel, we may locate them, but we must not personate them

in these actions. In almost any selection suitable for public recitation, there will be opportunity enough for personation in the words of the characters introduced; but we must put the personations in their proper places. In "No Seats in Heaven" we have in quotation marks the words of the clergyman, as follows:

"As down to the stream his way he took,  
His pale hands clasping a gilt-edged book:  
'I'm bound for Heaven, and when I'm there,  
I shall want my Book of Common Prayer.'"

We should not clasp an imaginary book on the second line, but we may do so in the last two lines, and also personate the clergyman in look and tone.

In short, as the highest form of art represents a character or incident not at its climax but almost ready to reach it, leaving the mind of the beholder to paint, in his own imagination, a greater climax than the skill of the painter or sculptor could execute, so the gesture and attitude of the orator or reader should suggest without any attempt at carrying out a picture or a thought to its ultimate culmination.

## (2) Second Limitation.

We should distinguish between the reciter and the actor. While we have the right to personate when we have the words of a character to utter, we must not trespass upon the territory of the actor. Let us draw the line between these two fields of art. As a personator or reciter, dressed appropriately for public appearance, we may suggest the action without carrying it to the extent appropriate to the actor. There must be no attempt at costume, or dependence upon stage accessories. We must suggest the picture, and allow the imagination of the audience to paint it. We may personate a number of characters at different times and make them follow in close succession if the

selection or scene is so written, or the construction of the original speech warrants, but we should not *act* them. The drawing of a dagger may be indicated, but there is no necessity of sheathing it. In the personation of *Hamlet* the reciter can indicate the drawing of a sword and the stabbing of *Polonius*, but he must not carry out the action to the extent that would be appropriate to the actor. The reciter of a tragic part must not wear a sword or a concealed dagger, though they may be necessary to the actor.

The actor must have the costume upon him, the scenery behind him, the support around him, and all the stage accessories at hand. If he addresses another character, that character must be there in appropriate costume to respond. He actually paints the pictures, and by the action of all the characters, together with the change of scenery and other stage effects, the drama, with all its transitions, becomes a living experience to the audience.

The personator draws his locations, scenes, characters, and accessories from the realms of the imagination, uses them for the moment to suggest the picture, and then they vanish without a literal accounting for, leaving their idealistic impress upon the minds of the audience. There should be no encroachment upon the actor's art by the elocutionist or orator.

### (3) Third Limitation.

As a valuable corollary to the above, Mr. S. H. Clark of the University of Chicago adds the following in substance: **We should not personate, even though we have the quoted words of a character, unless such personation is absolutely necessary to the thought or dramatic effect of the interpretation.**

In the sentence: "He said: 'Bring me my hat and let us take a walk,'" there is no necessity for the personation of the quoted words unless there is some special significance

in the manner in which they were uttered. The same is true in the sentence, "They would all cry 'unclean' at the sight of such a monster," if given in a colloquial, unimpassioned way.

Again, in the case of a *personation within a personation*, the subordinate characters should not have the prominence of a distinct personation even though they are in quotation marks. For example, in the selection *Connor* we have the personation of the Captain who tells of the death of Connor's wife, and quotes her last words as follows :

"That night Nora was taken ill also ; she grew worse fast. In the morning she called me to her. 'Tell Connor I died thinking of him,' she said, 'and tell him to meet me.' And my man, God help you, she never said anything more."

Here the personality of the Captain, and not the voice or action of the dying woman, should be made prominent.

In the personation of Cassius in the following lines from *Julius Caesar* (Act I, Scene 2) in which he quotes the words of Caesar, italicised below : -

"Ay, and that tongue of his, that bade the Romans  
Mark him, and write his speeches in their books,  
Alas, it cried, *Give me some drink, Titinius,*  
As a sick girl."

We think that the personality of Cassius should be preserved and the words quoted should not be given in the voice or action of the sick Caesar, or as a sick girl.

#### (4) Fourth Limitation.

Another corollary to our general rule is given in what Mr. Clark terms "dramatic identification," which we here give in substance and place as our fourth limitation : **We may use personative action when the intensity of the character or emotion supersedes the mental importance or narrative feature of the language.** This is often seen when the speaker portrays a very vivid dramatic scene or

incident when the words are not the direct language of the character he personates. For example, in the following description of the *Chariot-race* from "*Ben Hur*":—

"Out flew the many-folded lash in his hand; over the backs of the startled steeds it writhed and hissed, and hissed and writhed again and again; and though it fell not, there were both sting and menace in its quick report."

The dramatic intensity is so great that the speaker, though using the words of narrative, becomes so identified with the character and incidents that his gesture may indicate the movement of Ben Hur's hand as he wields the whip "over the backs of the startled steeds."

So in the following lines from *The Last Hymn* :

"Then the pitying people hurried from their homes  
and thronged the beach,  
O, for power to cross the waters, and the perishing  
to reach!  
Helpless hands were wrung in terror, tender hearts  
grew cold with dread,  
And the ship urged by the tempest to the fatal rock-  
shore sped.  
She has parted in the middle! O, the half of her  
goes down!  
God have mercy!"

The second and last two lines are so emotive that they become a semi-personation, and *dramatic identification* allows the reciter to give them in the tones and action of one who witnessed the wreck. But the third and fourth lines require locative and not personative gestures.

The student must consider all the conditions which produce *dramatic identification* and not allow the exception to warp his judgment and cause him to violate the general rule laid down in our first limitation of personation.

#### 4. *Action for Figurative Language.*

**We should not use literal action to express figurative language.** While this applies more particularly to oratory it is a strong point of criticism in recitation. It is a fault common to the young collegian and peculiar to the first step in speech-making or oratory. This is perhaps due to the fact that during this formative mental period he uses a greater amount of figurative language than the experience of more mature years will sanction. If he speaks of a "broad principle" he often makes a gesture indicating literal breadth; for "England rose in her might," his action indicates that nation rising bodily out of the sea; "truth crushed to earth will rise again" he reduces to a literal crushing and rising; for "lifting the veil of darkness from your eyes" he lifts a literal veil from his own eyes; and for the "great heart of South Carolina" he places his hand on his own heart. In all of these cases the speaker has reduced the greatness of the figure of speech to the narrow limits of his little gesture, and deprived the language of its broader and more imaginative significance. A "broad principle" is as broad as the earth; "truth rising" affects all mankind; "England rose" in her strength of intellectual and martial power; "the veil of darkness" is but a set rhetorical figure; and there are no geographical lines by which the pulsating "heart of South Carolina" may be located.

In all the above cases emphatic gestures may be used upon the emphatic words if the thought or emotion is sufficiently strong to warrant them, but never those gestures which indicate a literal carrying out of the figurative language.

### III. REQUISITES OF ACTION.

Following the treatment of the conception of action, and preparatory to the study of the elements or principles we call attention to the five most important requisites or quali-

ties of gesture, namely: *Grace, Force, Precision, Sequence,* and *Economy.*

### 1. *Grace of Gesture.*

By Grace of gesture is meant **the ease and freedom with which movements are made, transitions effected, and repose regained.** It comes of the harmonious action of all parts of the body; it is the poetry of motion. It is that power so easy, so natural, that it charms by its very simplicity.

There should be enough curve in all gesture for grace, but not enough for extravagance; the want of at least slight bends makes gesture generally stiff and formal. Awkwardness may be overcome by systematic and persistent exercise in æsthetic physical culture and technique of gesture, for any form of awkwardness, we have seen, calls attention from the discourse to the speaker. "Grace wins favor."

### 2. *Force of Gesture.*

By Force of gesture is meant **the energy and boldness with which movements are made from beginning to close.** Gestures as to strength may be *gentle, moderate, or impassioned.* These results depend, in great measure, upon the velocity of the movements, which in turn should correspond with the thought, feeling or emotion expressed. The more majestic or gloomy the emotion the slower the movement, the more abrupt the utterance the quicker the movement, and the more explosive the passion the more instantaneous the movement; *tranquility*, for example, requiring gentle, *ordinary description* moderate, and *rage* impassioned movements.

### 3. *Precision of Gesture.*

By Precision of gesture is meant **the proper timing of the movement from the beginning to the end.** Gesture would better be awkward or too strong than untimely. A movement out of time in speech is like a note out of time in music. It mars the harmony or rhythm of action.



This subject naturally resolves itself into five parts, namely, the *Preparation*, the *Sweep*, the *Stroke*, the *Transition*, if there be any, and the *Return*.

### (1) The Preparation.

It is quite as important to move the arms properly in **preparation** as to have a right position at the conclusion, for the eye often dwells longer on that part of the movement than on the finish. Often some of the strongest effects in oratory are produced by the poising or suspension of the hand in the preparation, as it were to hold expectancy. It is like the poise of a hammer in mid-air before the stroke, or the balance of an eagle when he is about to swoop down upon his prey. In no case should the audience be cheated of the stroke or culmination anticipated. In preparation the hand is usually relaxed and moves through large arches to the point where the sweep or expressive part of the **gesture** begins. The student should guard against the prevalent fault of a too wide or out-of-the-way swing of the hand in preparation; it is to gesture what flourish is to penmanship — superfluous.

### (2) The Sweep.

The **sweep** of gesture, giving the expression in direction, may be rapid or slow in velocity in accordance with the sentiment, but it must always immediately precede the emphatic syllable. Additional impetus is given to the sweep by the spring of the elbow and the wrist. The longer the radius of movement, the longer the time usually spent in the sweep, — a movement from the shoulder generally requiring more time than one from the elbow or wrist.

### (3) The Stroke.

The **stroke** of a gesture lies in the spring of the hand from the wrist. For this purpose, then, in nearly all ges-

tures the hand is reserved for the stroke. The grace of the finish lies in the easy movement of the fingers, which should occur simultaneously with the wrist action, or so nearly so that the time between them is scarcely appreciable. The strength of the stroke should correspond with the Force of the gesture, i. e., it should be *gentle*, *moderate*, or *impassioned*, according to the sentiment or emotion.

Gesture should finish on the accented syllable of the emphatic word of that portion of the sentence.

In order to gain the full effect of a gesture, the hand should be held in place a moment after the stroke. In many cases the thought may be emphasized by slight impulses upon the principal words that follow in a clause. This is done without renewing the preparation, by a slight impulse from the elbow. In the strongest strokes there is generally a slight rebound of the hand previous to its return to the side or its transition.

#### (4) The Transition.

When one gesture follows another immediately, instead of allowing the hand to go to the side, let it glide easily into the preparation for the next movement, at which point the suggestions regarding its sweep and stroke are the same as before.

#### (5) The Return.

When the gesture has served its purpose, and no other is to follow immediately, the hand should return easily, but directly, to the side, so as to avoid the extremes, first of drawing the hand in by some circuitous route and placing it away mechanically, and second, of letting it fall so heavily as to attract attention.

### 4. Sequence of Gesture.

By Sequence of gesture is meant the movement of the agents of physical expression in proper order. After the

thought come the sparkle of the eye, the glow of the face, the animation of the torso, then the utterance and gesture. The importance of this requisite will be seen at once if the speaker should reverse this order, giving the gesture first and ending with the expression of the face.

#### 5. *Economy of Gesture.*

By Economy of gesture is meant **the use of just enough appropriate action to properly reënforce the thought.** The Rev. Herrick Johnson, speaking on this subject, says : "Economy of gesture is just like precision in speech. You do not want too many words to express thought, but you want enough. Not two arms where one will suffice. Not a gesture for every varying thought, and not too frequent gesture for the same thought. For example, the digital finger is very strong in gesture if used with economy. If it is used now and then you can send the thought right down into the hearer's heart by shaking your fore-finger at him. But if you are shaking it all the time what does it amount to?"

It is a violation of economy that causes gestures to tire by their frequency. This may come of repeating the same gesture too often, or from a continued use of gestures even though they may be varied and well executed. On the other hand, a speaker often shows a lack of power by using too little gesture, or by using none at all.

## CHAPTER I.—CULTIVATION OF THE BODY.

That the student may advance the more rapidly in acquiring and executing the principles of action to be treated in the next chapter, it is necessary that he cultivate the body, which is the agent of action. Herbert Spencer, in his excellent work on education, says: "We do not yet sufficiently realize the truth that, as in this life of ours, the physical underlies the mental, the mental should not be developed at the expense of the physical. The ancient and modern conceptions must be combined. Perhaps nothing will so much hasten the time when body and mind will both be adequately cared for, as a diffusion of the belief that the preservation of health is a duty. Few seem conscious that there is such a thing as physical morality."

Emerson says, "The first wealth is health."

There is nothing so universally desired as health; nothing so necessary to vigor and grace of bodily movements, and nothing so necessary to the availability of intellectual training. Success in life depends quite as much upon energy as upon intellectual attainments, and sustained energy is impossible without health. Moreover, vigor and pliability of muscles are necessary to the best efforts in action, and these conditions are the outcome of health; and as delivery, of which action is an important part, is largely physical, the best conditions of body are necessary to the best delivery.

### SECTION I.—PHYSICAL EDUCATION.

As mental education develops, harmonizes and intensifies the mental faculties, so **physical education** develops, harmonizes and strengthens the muscles of the body and

places them under the control of the will. The body once under this control is more easily guided into the channels of correct physical expression.

### I. HEALTH, ENDURANCE, AND SYMMETRY OF FORM.

It is the purpose of Physical Education **to acquire and preserve health and to develop power of endurance and symmetry of form.** To best accomplish these results the student should place himself in charge of the director of a well equipped gymnasium, who is himself an anthropologist and a physician. He should find out what muscles and organs are the weakest, and then practice diligently such exercises as will best strengthen those parts. It often happens that some vital organ has been weakened by disease, and it may require long practice before appreciable strength is gained. Work must be entered upon gradually and carried on steadily and with intelligence. Certainly those exercises should be taken which will best develop the chief factors of good health, the *heart*, the *lungs*, the *digestive apparatus* and the *nervous system*. Vitality which gives long life is more important than brawn.

### II. MUSCULAR CONTROL AND GRACE OF MOVEMENT.

It is also the purpose of Physical Education **to develop muscular control and grace for the higher purposes of expression.**

The muscles of the body become unwieldy by inaction. The various exercises necessary to good health give flexibility to the muscles so that they more readily respond to the will and the feelings. As pliability of the muscles is a prime requisite of grace, and as exercise is necessary to pliability, it follows that the cultivation of the body is necessary to muscular control and grace.

SECTION II. — ÆSTHETIC PHYSICAL CULTURE.

Æsthetic Physical Culture differs from the ordinary physical culture of the gymnasium or playground in that it has for its direct aim beauty and truth of expression. It consists for the most part, first, in relaxing exercises for freeing the joints and muscles from undue tension; and second, in the practice of such movements as will tend best to utilize expended energy.

The former we call *Relaxation*,<sup>1</sup> the latter *Vitalization*.

I. RELAXATION.

Grace of bodily movement depends upon the proper control of nerve force. This force depends upon proper relaxation and rest. It is impossible to draw continuously upon the fountain of energy without opportunity for recuperation. The struggle for position and wealth, the ceaseless toil of the student in his investigations, waste the energies and cause undue tension of the nerves. To the conditions resulting from over-expenditure of vitality are attributable most of the ills we are heir to. This necessitates relaxation for the replenishment of vital force, as the expenditure must not exceed the capital stock of vitality. Nature's great restorative is rest, and sleep —

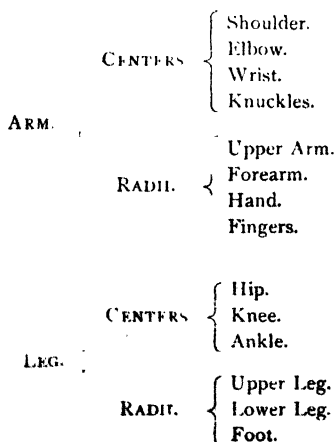
“Sleep that knits up the ravell'd sleeve of care ;  
The dross of each day's life, sore labor's bath,  
Balm of hurt minds, great Nature's second course,  
Chief nourisher in life's feast.”

<sup>1</sup> The theory of volitional relaxation of the muscles of the body preparatory to their “revitalization” for healthful and graceful action is an old theory. It was used by M. Engel, the German writer on action, whose work was published a century ago; but not until it was re-christened “devitalization” in the Delsarte terminology, and associated with the physical exercises of that system, was it extensively used. We have no proof that Delsarte used it at all,—and, in fact, his daughter, Mdme. Gerald, denies that it was ever a part of her father's philosophy; though it comes very directly to the American public through one of Delsarte's pupils, Mr. Steele Mackaye, of New York. However, its efficacy, if used with proper moderation, is so apparent that we introduce it without hesitancy.

But there are those who do not fully relax even in sleep. The muscles are tense, the body rigid, the nerves unstrung, the mind troubled and the sleep broken. In such cases nature's methods of relaxation should be assisted by voluntary relaxation. By will-power one may in part at least withdraw the tension from the nerves and muscles of the body. In this process the nerve cells and the muscle fibres have time for rest and recuperation which, in turn, are conducive to sleep. Moreover this is an excellent means of freeing the muscles of the body for actional purposes.

### 1. *Centers and Radii of Motion.*

Preparatory to the relaxing exercises it is necessary that we call attention to the centers and radii of the limbs. The centers are the joints, and the radii are the sections between the joints. Each center is a pivot or a hinge for all that part of the limb beyond it, and the muscles of the various radii become the direct motive power in vitalization. These centers and radii are shown in the following diagrams:—



*2. Relaxing Exercises.*

**(1) For the Hands and Arms.**

*a.* Withdraw the vitality from the muscles of the hands and fingers, and shake them vigorously; first singly, then together.

*b.* Extend the arms laterally to a horizontal position, withdraw the energy from the forearms, and let them hang vertically; shake them vigorously, forward and backward, singly and together.

*c.* Withdraw the energy from the arms, letting them hang lifeless from the shoulders. Swing them from side to side, by twisting the torso.

*d.* Raising the arms perpendicularly above the head, withdraw the energy in rapid succession from the fingers, hands, forearms, and arms, letting them fall heavily, and lifelessly, to the side. Avoid the extremes of throwing them down, and putting them down; let them return to the side by their own weight.

**(2) For the Feet and Legs.**

*a.* Extend the right foot forward, and withdraw the energy from it. As it hangs from the ankle, shake it. Exercise the left in a similar manner.

*b.* Raise the right knee forward toward the horizontal position. Withdraw the energy from the lower leg, and shake it by a slight action of the muscles of the upper leg, and by swaying the body forward and backward on the left leg. Exercise the left in a similar manner.

*c.* Poise on the left foot, and withdrawing the energy from the right thigh, swing it freely around the left by twisting the body at the hips. Exercise the left in a similar manner. Tip-toe on the strong foot, or stand on a stool or chair during this exercise.



*d.* Extend the right leg forward at an angle of  $45^{\circ}$ , with the muscles tense, then, withdrawing the energy in rapid succession from the foot, the lower leg and the upper leg, let them fall heavily but lifelessly. Exercise the left in a similar manner. Avoid the extremes of throwing and putting down the leg; let it come down by its own weight.

(3) **For the Head, Neck, and Torso.**

*a.* Close the eyes, relax the jaw, withdraw the energy from the muscles of the neck, and allow the head to fall forward as in the nod of sleep; then, by swaying the trunk, let the head roll in a circle on the shoulders.

*b.* Do the same, bending the torso forward, from the hips, letting it rebound several times. Then slowly revitalize the torso, neck, jaw, eyelids, upper arms, forearms, and hands.

II. VITALIZATION.

Having given exercises for freeing the muscles from tension, and putting them into a state to admit of an easy flow of energy from joint to joint, we subjoin a complementary series of exercises, in reversed order which, if faithfully practiced, will result in grace and harmony of the movements of the body.

1. *Vitalizing Exercises.*

(1) **For the Head, Neck, and Torso.**

*a.* From its normal position, move the head forward until the chin rests upon the chest. Return to the normal position. Repeat several times vigorously.

*b.* Move the head backward as low as possible. Return it to the normal position. Repeat several times. Alternate with exercise *a.*

*c.* Move the head as far as possible to the right, keeping the face to the front. Return to the normal position. Repeat several times.

*d.* Move the head to the left. Return to the normal position. Repeat several times. Alternate with exercise *c*.

*e.* Move the head forward until the chin rests on the chest; then thrust it to the right, back, and left over the shoulders, vitalizing strongly the muscles of the neck. Retrace the circle by starting first to the left. Repeat the exercise.

*f.* From the normal position of the head, turn the face to the right. Return to the normal position. Turn to the left. Return to the normal position. Then alternate the exercises. Repeat several times.

*g.* With arms akimbo bend forward at the hips. Return to the normal position. Repeat several times.

*h.* Bend backward from the hips. Return to the normal position. Repeat several times. Alternate with exercise *g*.

*i.* Bend to the right. Return to the normal position. Repeat several times.

*j.* Bend to the left. Return to the normal position. Repeat several times. Alternate with exercise *i*.

*k.* Bend forward, then move to the right, then back, then to the left, letting the upper part of the body describe a circle from the hips. Retrace the circle by moving first to the left. Return to the normal position.

## (2) For the Feet and Legs.

*a.* Rise on the toes from the military position (heels on a line and the feet forming an angle of about 90°). Hold the position a few seconds. Return to the military position. Repeat several times.

*b.* Raise the balls of the feet, balancing on the heels. Hold the position a moment. Return to the military position. Repeat the exercise, and alternate with exercise *a*.

*c.* Lift the right foot and thrust it forward parallel with the floor. Return to the military position. Repeat several times. Exercise the left leg in a similar manner. Alternate.

*d.* Thrust the right foot laterally to the right parallel with the floor. Return to the military position. Repeat several times. Exercise the left in a similar manner. Alternate.

*e.* Thrust the right backward full length and let it rest on the toe. Repeat several times. Exercise the left in a similar manner. Alternate.

### (3) For the Hands and Arms.

*a. Finger Movements.* Clasp the right palm with the thumb and fingers of the left hand, placing the left thumb inside the right palm. Close the fingers until the forefinger is opposite and within one inch of the thumb, the middle finger even with the point of the thumb, the ring finger about one-half an inch yet further in, and the little finger still further in toward the palm. Let there be as nearly a perfect curve on the outside of the fingers as possible. Vitalize by opening the fingers gradually, the forefinger leading the movement and the others following in close succession. Exercise the left in a similar manner.

*b. Wrist Movements.* Grasp the right wrist with the thumb and fingers of the left hand, placing the thumb inside; draw the wrist in, closing the fingers as in exercise *a*. Let there be a perfect curve on the outside of the hand and fingers. Vitalize by first moving the hand from the wrist until it is in line with the forearm, then take up the movement at the first finger joints, and when these radii are nearly in line with the hand, proceed in the same way with the next two centres of the fingers; in the meantime, the hand will have proceeded still further until it is depressed slightly at the wrist. That there may be the utmost grace in this movement, see that the radii move at the proper time and not in an angular way, and that all parts reach their destination simultaneously; or, at least, so that the time between their action is not appreciable. Let this be prac-

tised with each hand until they are strong, graceful, and perfectly under the control of the will, for much of the beauty and effectiveness of gesture lie in the correct management of the hand. Exercise the left hand also. Finally, practise without holding the hands.

*c. Pivotal Movements.* Place the point of the right hand in a horizontal position against the palm of the left; using the point as a pivot, lift and lower the wrist alternately several times. The movement will vary in different individuals from 6 to 12 inches. Exercise the left hand in a similar manner. Then extending the arms to their full length, and keeping their points in line with some stationary object move the wrists up and down rapidly.

*d. Feather Movements.*

(a) **Vertical Movement.** Extend the arms parallel diagonally downward, letting the hands hang loosely from the wrists. Move upward and downward through an arc of about  $120^{\circ}$ , the arms at full length and the hands floating after the wrists. When the change is made at the lowest and highest points of the arc, the pivotal movement is introduced. Practise this with the hands singly, then together.

(b) **Diagonal Movement.** Place the arms at an angle of  $90^{\circ}$  and repeat the exercise.

(c) **Lateral Movement.** Place the arms at an angle of  $180^{\circ}$  and repeat the exercise.

(d) **Horizontal Movement (low).** Place the arms parallel as in exercise *a*; let the palms face each other; move them outward and inward on this plane through  $180^{\circ}$ , letting the hands float after the wrists.

(e) **Horizontal Movement (medium).** Extend the arms parallel and level with the shoulders, the palms together; move them outward and inward as before.

(f) **Horizontal Movement (high).** Extend the arms parallel diagonally upward, the palms together; move them outward and inward as before.

*e. Thread Movements.* These exercises are designed to teach the important lesson of reserving the wrist for the stroke of gesture.

(a) **Diagonal Movement.** Let the hands meet a few inches in front of the left hip, gently grasp with each thumb and finger an imaginary silken fibre ; then keeping the hands turned toward each other throughout the movement, gradually separate the arms, the left moving downward and backward, the right upward and forward, spinning out the thread. Open the hands at the end of the movement. During this movement step forward with the right foot, balancing the body with the left. Stepping with the left foot practice with the hands on the other side in a similar manner. Repeat alternately twice.

(b) **Horizontal Movement (low).** Let the hands meet in front of the hips and separate as before, but horizontally, with no foot-movements. Repeat twice.

(c) **Horizontal Movement (medium).** Let the hands meet in front of the shoulders and separate as in exercise *b*. Repeat twice.

(d) **Horizontal Movement (high).** Let the hands meet above and in front of the head and separate as before. Repeat twice.

*f. Serpentine Movements.* These are designed for general flexibility of all parts of the arm and hand.

(a) **Forward Movement.** From their position of rest extend the arms parallel, with palms down and hands hanging loosely, to a level with the shoulders ; depress the wrists ; twist the arms until the hands point down ; move the hands parallel upward and backward until their tips touch the shoulders ; raise the elbows laterally to a horizontal position ; turn the palms forward ; push them forward in that position to the full length of the arms ; bring them to rest. Repeat.

Learn to practise this exercise rapidly.

(b) **Lateral Movement.** From their position of rest extend the arms laterally to the horizontal position, letting the hands hang loosely; depress the wrists; twist the arms until the hands point down; move the hands in until their tips rest on the shoulders; raise the elbows laterally without moving the hands from the shoulders; turn the palms outward; push them outward laterally the full length of the arms; bring them to rest. Repeat.

(c) **Infinity Movement.** Let the right hand start with the right arrow in Fig. 1 and move twice around in the direction indicated. The inside of the wrist should lead to the farthest extremity to the left, the outside of the wrist throughout the remainder of the figure. Start the left hand at the left arrow and move in a similar manner. Start them together, crossing the arms in front of the body. Move twice around in each exercise.



Fig. 1.

*g. Supine Movements.*

These are designed to exercise both the arms and the legs.

(a) **Downward Movement.**

Extend both hands, palms up, diagonally to the right as high as the hips. In making this movement energize first the upper arms, then the forearms, then the hands and the fingers. Take a good step forward as this movement progresses, carry the weight to the right, and balance the body with the left. In a similar manner step forward with the left foot, and move the arms diagonally to the left. Alternate twice. Learn to change rapidly and with ease.

(b) **Horizontal Movement.**

Repeat the preceding exercise with the hands level with the shoulders. Alternate twice.

(c) **Elevated Movement.**

Repeat as before with the hands above and in front of the head. Alternate twice.

*h. Prone Movements.*

(a) **Downward Movement.**

Practice as in the first supine movement, except that the palms are down. Alternate from right to left twice.

(b) **Horizontal Movement.**

The same as the preceding exercise with the arms level with the shoulders. Alternate twice.

(c) **Elevated Movement.**

The same as the preceding, with the arms above and in front of the head. Alternate twice.

(d) **Swaying Movement.**

From the final position in exercise (c) sway the body to the right, at the same time stepping a good step forward diagonally to the right. Let the arms be nearly parallel and the palms down. In this movement the right hand leads and stops about one foot in advance of the left. Sway the body to the left in a similar manner, the left hand and the left foot leading. Repeat twice.

*i. Rotary Movements.*

Designed for flexibility of the wrists.

(a) **Outward Movement.**

Extend the arms to their full length in front of the shoulders, the palms down. Without twisting the forearm, move the hands upward and outward, describing as great a circle as possible from the wrists as a centre. Use no finger movement. A very slight forearm movement will add beauty to this exercise. Make the circle eight times.

(b) **Inward Movement.** Retrace the outward circle of the preceding exercise eight times rapidly.

*j. Shaking Movements.*

These exercises are designed to energize the forearm, free the hands and fingers, and give strength to the wrist.

(a) **Horizontal Movement.** Let the elbows rest by the sides, raise the forearms to a level, the palms facing each other, and then shake them horizontally.

(b) **Vertical Movement.** Place the forearm as before with the palms down; shake them vertically. Try the same with the edges of the hands down.

*k. Thrust Movements.*

These are for the more vigorous vitalization of the hand, wrist and forearm muscles, approaching more nearly to free gymnastics.

(a) Clench the fists tightly as the arms hang at the sides, then thrust open the hands vigorously with the fingers apart; do this eight times. Do the same laterally (eight counts) with the arms projected straight and level with the shoulders; then parallel in front, same height; and then vertically.

(b) With the hands in this vertical position and the palms front, hold the hands stiffly and thrust them forward with a vigorous wrist stroke (eight counts); do the same with arms projected front as before; then laterally; and finally with the arms at the sides and a little away from the body strike them inward and upward vigorously.



## CHAPTER II.—PRINCIPLES OF ACTION.

We have seen that all correct expression must conform to law and that all wrong expression is a violation of law. Our definition of Elocution (p. 1) shows that there are two channels through which all the different states of the psychic being may be expressed; these are *Voice* and *Action*. As the excellencies and faults of speech may be determined by a knowledge of vocal principles, so correct and incorrect gesture or attitude may be detected by the study of the underlying principles or laws which govern Action.

In treating this subject we turn to the pages of Delsarte, the master-teacher of Action, and embody the main principles of his philosophy, guided, as best we may be, by the available publications and teachings of his pupils and representatives. Nor shall we exclude the time-honored truths and teachings of that older system of action recorded in the voluminous pages of Dr. Gilbert Austin's "*Chironomia*." It will be seen that space will not allow an exhaustive treatment of Austin or Delsarte in this volume. Our plan is to give general laws and outlines for safe guidance, leaving the fuller explanation and elaboration to the individual teacher or student.

For an orderly subdivision of our subject we will consider first the *Zones*, *Positions* and *Attitudes* of the body, and then its *Inflections* or *Movements*.

The **Zones** of the body or any of its members are those sections or divisions which correspond to man's triune nature. These represent the inherent expression and furnish the key to the right use of any given agent of action. The **Positions** and **Attitudes** of the body or any of its mem-

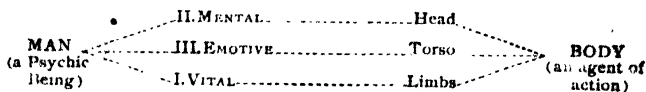
bers represent that agent held at rest, but manifesting its **Mental, Emotive,<sup>1</sup> and Vital Zones** in expression.

The **Inflections** or **Movements** of the body or any of its members show the transition of Zones from one Position or Attitude to another in expression. In other words the Inflections of the body are its gestures: these will be touched upon only incidentally in this section.

In painting or sculpture the artist's skill is limited to the Zones, Positions and Attitudes; but in the realm of actional expression the actor or orator adds Movements, and presents a great many living pictures and statues in a single poem or speech.

#### SECTION I.—ZONES, POSITIONS AND ATTITUDES OF THE BODY.

The body as an expressive agent responding to the psychic states must correspond to man's three natures, as explained in Chapter I of Part I (p. 8). Here we may accept Delsarte's threefold division of the body and their correspondence as follows.



The **Head**, which contains that wonderful mental organ, the brain, is the seat of the mind, and consequently it belongs chiefly to the *Mental* nature. The **Torso**, containing the heart, which is popularly recognized as the seat of the affections or emotions, is assigned to the *Emotive* nature. The **Limbs** (arms and legs), which are the most muscular

<sup>1</sup> In this subject as in the treatment of the vocal principles we retain the word **Emotive** in place of **Moral**, which is used generically in the Delsarte terminology. See p. 8.

portions of the body, are the active agents of physical exertion, and their activity represents the condition, and is the manifestation of the *Vital* nature.

The little movements of the head, such as the nod or shake, the glance of the eye, and the articulative movements of the lips, are *Mental* in their significance. The writhing, twisting, swaying and bending movements of the torso manifest the stronger workings of the *Emotive* nature. Walking, running, dancing, working, fighting, etc., show the stronger activities of the *Vital* nature.

The above may be considered the generic divisions of the body which yield to further differentiation, as follows :

## I. THE HEAD.

This Mental division of the body also represents the Emotive and Vital natures, but as a whole the **Mental** leads. For the sake of convenience, we will consider, first, the *brain*, and then the *face*.

### 1. *The Brain.*

Anatomists divide the brain into three divisions: the *cerebrum*, the *cerebellum*, and the *medulla oblongata* and its associated organs, which, according to Delsarte, correspond to the *Mental*, *Emotive* and *Vital* natures, respectively.

#### (1) **The Cerebrum.**

This is the largest division of the human brain. It occupies chiefly the forehead and upper part of the head, but its folds overlap portions of the back part of the brain. This is generally conceded to be the organ of the mind, directing the *perception*, *memory*, *imagination* and *reason*, as shown in our psychic pentarchy (p. 10), and consequently it belongs to the **Mental** division.

(2) *The Cerebellum.*

The cerebellum, next in size, lies under the folds of the cerebrum, and occupies chiefly the upper and back part of the head. This division of the brain presides over the *affectional, social* and *spiritual* attributes, and is the especial impelling power of the **Emotive** nature.

(3) *The Medulla Oblongata.*

This section of the brain is situated at the base of the skull, where the spinal cord enters the cavity of the cranium, and extends upward to the folds of the cerebellum. It is the smallest division of the brain, and is buried deeply under the remaining mass. According to physiologists it controls *respiration* and *circulation*, and presides generally over the vital functions of the body ; hence it belongs to the **Vital** division of man's triune nature.

From the above it will be seen that the divisions of the brain so merge into and overlap each other that any external lines, like those ascribed to Delsarte, dividing the cranium into its Mental, Emotive and Vital sections or zones for the arrival and departure of gesture must be purely dogmatic. It is an interesting fact, however, to know that a predominance of any one of these three divisions of the brain, at the expense of the other two, gives a corresponding shape to the head and stamps the predominant characteristics of the individual ; but it is evident that an extended treatment of this phase of our subject, would lead us into the realm of physiognomy or even into the more uncertain territory of phrenology.

2. *The Face.*

No Agent of Action is more active and effectual in expression than the face. It is turned *toward* the audience, and its controlling power supersedes all gesture and atti-

tude. Perhaps because it is not seen by the speaker himself, and he is less conscious of its expression than of that of his hands, arms, or feet, it usually responds more truthfully than any other agent to the psychic state ; but, on the other hand, an exaggeration or contortion of facial movements is one of the most serious defects in expression.

Delsarte divides the face into three zones and gives their correspondences as follows : "The forehead and eye are **Mental** ; the nose and cheek are **Moral (Emotive)** ; the mouth and chin are **Vital**." Here again we would say that the lines are drawn too exactly and that the pivotal points (p. 13), upon which the three natures shade and blend one into another are lost sight of. To our mind this theory of pivotal points is the key that will unlock many of the hidden beauties which dogmatic lines have heretofore concealed.

The actual working out of the above classification has led many of those who essay to follow Delsarte into conflicting statements. Those who have published books on this subject have drawn the lines variously, some even placing the **eye** and others the **mouth** in the **Emotive** division. The **eyeball** as a *passive organ* of vision admitting the rays of light to the retina, is **Mental** ; but all must yield the point that the eye as an *expressive agent*, surrounded by lids and surmounted by brow is quite as responsive to the **Emotive** nature as to the **Mental**. The eyes weep or beam with gladness, as well as see. The **mouth**, too, is quite as **Emotive** as **Vital** ; it cries and laughs, as well as bites, masticates and articulates. Then let us make these the pivotal points upon which the three natures turn, responding about equally to the two natures which each represents.

As more distinct zones the **forehead** is **Mental**, the **nose** and **cheek** are **Emotive** and the **chin** and **jaw** are **Vital**.

Figure 2 and the diagram following will summarize the foregoing statements : —

## (1) The Forehead.

This is the distinctive **Mental** zone of the face. It is a recognized fact that a high, broad, symmetrically-shaped forehead indicates intellectuality. The larger portion of the

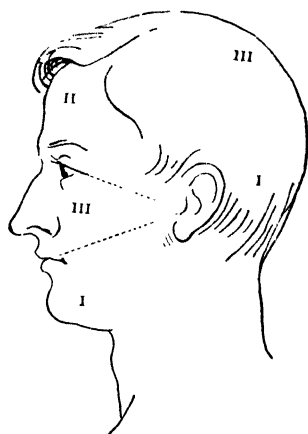
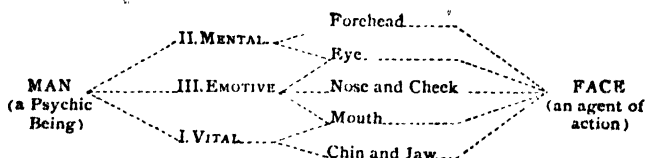


Fig. 2.



cerébrum, which, we have seen, is the Mental section of the brain, is located in the upper and front part of the cranium, and its size is popularly judged by the appearance of the forehead.

While we cannot change the shape of the forehead for purposes of expression, we can emphasize or conceal this zone by the way in which the hair is worn, thus materially changing the appearance of the speaker. The point of

practical application of the above statements lies in the fact that gesture arriving at or departing from this zone indicates mental activity and appeals to the intellect of the audience.

## (2) The Eyes.

As an expressive agent the eye includes the *eyeball*, which is *passive* in its nature, and the surrounding muscular parts, such as the *Brow*, *Upper and Lower Lids*, and the eye muscles, which constitute its *active* functions.

Of the passive eyeball, according to Delsarte, the **Pupil** is *Mental*, the **Iris** is *Emotive*, and the **White** of the eye is *Vital*. The pupil admits the rays of light to the retina, and the optic nerve conveys impressions to the brain. We speak of a person of great mental strength as "clear-sighted," "far-seeing," etc.

The **Iris**, or colored circle surrounding the pupil, presents a mixture of tints, the effect of which may be black, blue, brown, gray, hazel, etc. This is the most distinguishing characteristic of the passive eye; in describing the appearance of a person, we usually speak of the *color* of the eye. This is the part to which the enthusiastic lover indites his poem; and in some way it is universally associated with the **Emotive** nature.

The **White** of the eye is the part to which the muscles that move the eye are attached. Here, as elsewhere, the *Vital* is the servant of the other natures; the mind wills to see an object or a landscape, and the vital muscles attached to the white of the eye obey and turn the *Mental* pupil, camera-like, toward the object or landscape, which in turn is photographed upon the "sensitive plate" of the retina. Quick, vigorous movements of these muscles, flashing the eye to right and left, portray emotions supported by great **Vital** activity. Opening wide the eyelids, exposing an unusual amount of the white of the eyeball, gives an ex-

pression of *violence*, which offers *physical menace*; while a partial closure of the lids, particularly the upper lids, concealing the white, gives a *dreamy, sleepy, devitalized* effect.

We may here simplify and make more practical the numerous "attitudes" of the eyeball given in Delsarte's chart by calling attention to the law that the face, in different degrees, and the eyes turn toward the object referred to and seek the external plane significant of the emotion expressed. These planes will be fully treated in Section II of this chapter.

Of the active muscular parts organized about the eyeball Delsarte gives the **Brow** as **Mental**, the **Upper-lid** as **Emotive** and the **Lower-lid** as **Vital**. Broadly speaking, we may accept this classification, but let us not lose sight of that harmonious over-lapping and blending of zones which transcends all lines of demarkation.

The changeful expressions of the Mental **Brow** are made by the action of those underlying muscles known as the corrugators. These muscles respond, also, to the Emotive and Vital states, but their movements are generally most significant of **Mental** action. According to Delsarte the Brows depressed and lowered in different degrees express *calm reflection, full mental force, pain, agony, mental despair, fury, madness*, etc.; raised, they express *excitement of mind, imagination, anticipation, anxiety*, etc.

The **Upper Eyelids** are raised in different degrees to indicate *attention, animation, intense thought, exultation, madness*, etc., and they are correspondingly lowered to express *indifference, passionate tendencies, prostration, insensibility, sleep*, etc.; The **Lower Eyelids** raised, express *sensitiveness* to pain or pleasure; depressed, they indicate *insensibility* to vital forces, *fainting, death*, etc. Excessive weeping, loss of sleep, dissipation, or overtaxing of the vital powers usually shows itself in the appearance of the lower lids and the adjacent parts below.



### (3) The Nose and Cheeks.

These plainly belong to the **Emotive** zone. The lower and more muscular part of the **Nose** is the most active in expression. The nostrils contracted, indicate *cruelty, exaggeration, moral insensibility*; contracted and raised, producing nasality (p. 107), they show *contempt, irony, sneer*, etc.; dilated, they express *excitement, strong emotion* or *passion*. Different types of noses reveal different characteristics of individuals and peoples. For an interesting study along these lines the student is referred to the engrossing pages of the Italian Anthropologist Paolo Mantegazza.<sup>1</sup>

The blood rushing to the **Cheeks**, covering them over with blushes, or receding, leaving them "blanched with fear," are, beyond doubt, manifestations of the **Emotive** nature.

### (4) The Mouth.

We have classified the **Mouth** as a pivotal point, responding alike to the **Emotive** and **Vital** natures. While Delsarte assigns the Mouth to the Vital division, the treatment of its expressions, according to Geniveve Stebbins<sup>2</sup> and others, shows a greater response to the Emotive and Mental natures. True, it is an active agent of the *Mental* nature, articulating our thoughts into mental language; but the mere process of articulation, calling into play the muscular movements of the lips, tongue and jaws, is a *Vital* function. To add the weight of other authority, Mantegazza says: "If the eye is the most expressive part of the face, the mouth is the most sympathetic. The yearnings of love and passion converge here." "The soul dwells in the mouth," says Tommaseo; and Lavater observes: "The mouth is the interpreter and organ of the mind and of the heart. In repose, as in the infinite variety of its movements, it unites a world of char-

<sup>1</sup> "Physiognomy and Expression," Charles Scribner's Sons, New York.

<sup>2</sup> See "Delsarte System of Expression," p. 161-164, E. S. Werner, N. Y.



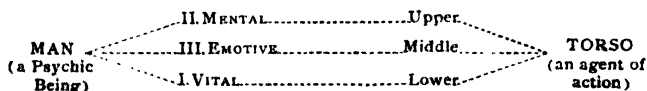
he is about to burst out crying; while the hard, smooth, tightly-drawn chin shows *great determination*.

A prominent **Lower Jaw** gives the impression of *vital energy, strength and determination*. Miss Stebbins says, "The jaw slightly dropped expresses suspension of energy in force; entirely dropped, paralysis of energy in force; and brought rigidly up and forward, exaltation of energy in force."

Perhaps the most practical lesson of this cursory survey of the face and its expressions is, that by these few principles we may recognize those facial habits which often grow into facial contortions. The remedy for such faults is suggested in the right use of facial muscles in correct expression. This may be accomplished largely through the cultivation of the higher sensibilities. As we exercise our Emotive natures in moral or immoral channels, develop the good or evil of our characters, and live lives of purity or vice, so will the lines of nature's never-failing stamp come into our faces. With old age, wrinkles must come, but it lies in our power to make them the insignia of truth, virtue, and benevolence.

## II. THE TORSO.

Delsarte's generic classification of the Torso, as **Emotive**, yields to the following specific subdivision :



As zones for the arrival and departure of gesture, the truth of this classification is at once apparent. In a subsequent chapter on the Technique of Action we shall also see the expression of these zones through their inflections or movements.

1. *The Upper Torso.*

This zone of the thorax contains the major portion of the lungs—that laboratory to which the blood comes for its supply of oxygen, which in turn is carried as a message of life to every part of the body. It is regarded in expression as the seat of *honor, conscience, self-respect, philanthropy, patriotism* etc. “Hold up your head,” means to raise and expand the chest, to have respect for one’s self by emphasizing the **Mental** part of the torso, which gives one a manly or womanly bearing among his fellow-beings. A depressed, hollow chest indicates exhaustion, feebleness, intoxication, depression, humility, etc.

2. *The Middle Torso.*

This section, containing the heart, is universally recognized as the **Emotive** centre of the torso. It gives the throb to the pulse, impelling “the life-giving fluid throughout the body, as love feeds, governs, and directs our being.” In any strong excitement or emotion the heart beats at a quicker rate; and thrills of joy or throbs of sorrow are the inevitable signs of this inward monitor of the soul.

This is evidently the seat of the *affections* and the *deeper emotions*. There is no mistaking the significance of the following phrases:—“A joyous heart,” “A heart full of love,” “A sad heart,” “It will break my heart,” “Then burst his mighty heart,” etc. The expressive actions of all peoples in all countries testify that gestures arriving at or departing from this zone are Emotive in significance.

3. *The Lower Torso.*

The Lower or abdominal torso contains the stomach, liver and intestines, and is properly ranked as the seat of the appetites, physical instincts and lower passions. It corresponds to the **Vital** division. “Gird up now thy loins

like a man." — *Job xxxviii.*, 3. "She girdeth her loins with strength." — *Prov. xxxi.*, 17. Any extension or emphasis in the bearing of this zone gives an *unrefined, gross, vulgar* appearance to the torso; and gestures arriving at or departing from this zone partake of the same significance.

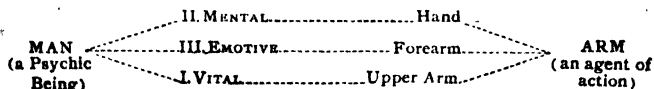
We have seen (p. 24) that the action of the abdominal muscles is called into play in the forced expiration necessary to strong utterance. Delsarte's classification of this as the Vital part of the torso would seem an added proof of the efficacy of abdominal breathing (p. 31) as the *projective* part of vocalization.

### III. THE LIMBS.

This **Vital** division of the body includes the *Arms* and the *Legs* in which are located some of the largest and strongest muscles of the body. As agents of gesture and attitude these are further subdivided into their expressive zones. We will consider :

#### 1. The Arms.

Delsarte gives the zonal correspondences of the arms as follows:—



We trust that the truth and utility of these correspondences will be seen in the treatment which follows.

#### (1) The Hand. — Its Positions and Attitudes.

The Rev. Gilbert Austin in his "*Chironomia*" begins the chapter on the hand thus: "The positions and motions of the hand are so numerous, and may be so exceedingly varied by minute changes, that it would perhaps prove impossible and would certainly be a very useless labor to attempt to describe them all." He then proceeds to enumerate and illustrate some of the "positions of the hands used by ancient orators," as described by

Quintilian, which as a record of facts in the history of human expression is interesting and valuable. But more modern thought demands the discovery and mastery of the general laws underlying and governing those numerous expressions of the hands, while their "exceedingly varied" movements must be left to the individuality of the speaker.

While the **Hand** like any single agent of action or voice responds to all three of our psychic states, it is most significant of *one*, and that is the **Mental** nature. We write and draw pictures with the hand; it points out objects seen by the eye. We enumerate upon the fingers. Deaf and dumb people talk with the hands. The mental act of touching the keys of a musical instrument is performed by the hands. In man, the most Mental of animals, this Mental agent is most delicately differentiated and articulated, giving the greatest mobility and skill in its use. "Animals would have been men had they had hands." exclaimed the ancient Greek philosopher Anaxagoras.

To continue this zonal subdivision, we may say broadly that the ends of the fingers to the knuckles or second joints are the most *Mental* part of the hands; from the knuckles to the third joints, the section upon which the ring is worn, the most *Emotive*; and the thick part of the hand, containing the stronger *muscles*, with which we grasp larger objects and exert greater force, the most *Vital*. These facts are significant in expression. A gesture lacking finger-movement lacks mentality; while a mere movement of the fingers without the stronger action of the thick part of the hand shows a low degree of inherent or exerted vitality.

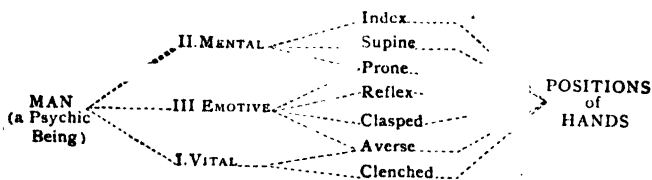
Professor Brown has given a half dozen most interesting pages<sup>1</sup> showing that the **Palm** is *Emotive*, the **Thumb** which is the largest and most muscular of the digits is *Vital*, the **Forefinger** which points out objects is *Mental*, the **Middle**

<sup>1</sup> "Synthetic Philosophy of Expression." Houghton, Mifflin & Co., Publishers, Boston.

and **Ring Fingers** which lie more closely together are *Emotive*; and the **Little Finger**, he states, is "*sensitively Mental*" Without entering into a discussion of these facts we will endeavor to show their significance as we proceed with this subject.

Since the Hand, as a whole, is the Mental zone of the arm it should determine the meaning of each gesture. For the more accurate statement of facts we here turn to the pages of Austin, who published his work a half-century before Delsarte's formulations were made known even to his first pupils. We find, in substance, but in different order, and with many modifications and variations, a full description of the following leading "Positions of the Hands": Index, Supine, Prone, Reflex, Clapsed, Averse (Vertical) and Clenched.

Here, as before, let us send a gleam of light through the darkness and obscurity in which the truths of expression have been too often shrouded. A careful investigation reveals the following analogy between Delsarte's triune theory and Austin's empirical statements.



**a. Index.** (Figs. 3, 4 and 5.) This is perhaps the most **Mental** of all the Positions of the hand. The Mental forefinger is emphasized and extended, while the other fingers and Vital thumb are closed in and retired, concealing the Emotive palm. (See Fig. 3.) The dominant significance of this principle is Mentality. In description of ex-



Fig. 3. Index.

ternal things it *points* out objects in whatever plane they may be located, and directs the mental vision of the audience. It *counts* objects, *enumerates* facts, and *designates* points of argument. Turned over, as in Fig. 4, it adds greater emphasis to its directing power; and in the manifestation of greater vitality the Vital thumb leaves its resting-place above the nail of the second finger and elevates into greater prominence, as in Fig. 5. In *caution* or *reproach* the index finger is sometimes shaken up and down; in *solemn warning* it is held in a vertical position and points to a higher admonishing Power. The *directing power* of the Index hand is clearly recognized by all peoples, and the above analysis demands its classification as a **Mental** agent of expression.



Fig. 4. Index.



Fig. 5. Index.

*b. Supine.* (Figs. 6 and 7.) In the hand Supine the Mental fingers are extended, the Emotive palm is open, graciously revealing the truth, and the Vital thumb is elevated or depressed in proportion to the amount of vital intensity implied in the thought.<sup>1</sup>



Fig. 6. Supine.

The greatest movement in this gesture is that of the fingers, which we have seen are Mental. This is the most common position of the hand in speech, revelatory in its

<sup>1</sup> While visiting hospitals and morgues in search of truths Delsarte discovered that the thumbs of the dead and dying were depressed toward the palm, thus showing death or a low state of vitality — a fact of diagnosis well known to every educated physician of to-day. Possessed of this truth he was enabled to teach the artists of the Louvre the difference between a peaceful sleeping hand and that from which life had departed. The lesson which we gather from this discovery is that the gesture with which we would impart fervor and strength and inspire enthusiasm in others must have a prominence of this Vital member of the Mental hand.



## PRACTICAL ELOCUTION.

nature and corresponding most nearly to the **Mental** states.



Fig. 7. Supine.

Its significance is that of *affirmation, welcome, assertion, asking, giving, concession, submission, humility*, etc., according to the plane in which it is made.

Because of the many and varied inflections of the hand in response to individuality and to all the different shadings of thought and sentiment, there are many **blends** and modifications of these principles ; but the student should not lose sight of the main principles to which all these modifications must conform.

c. **Prone.** (Fig. 8.) The Prone hand, like the Supine, extends the Mental fingers, the sustaining thumb and the Emotive palm toward the object or audience. It *moulds, shapes, caresses* and *commands*. Stretching forth, it *locates* territory, *traces* out distances, *measures* heights, and *feels* its way in darkness or blindness. We have seen that the Supine hand is revelatory ; the Prone hand is *repressive*. The Supine is affirmative ; the Prone is *negative*. The Supine gives and receives ; the Prone *rejects*.

When the hand approximates an angle with the forearm, it approaches *aversion* and enters the **Emotive** realm. It

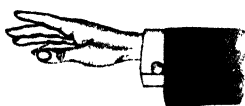


Fig. 8. Prone.

*reproves, shows moral restraint, suppression, protection, beneficence* and *blessing*. Love prompts us to restrain or protect, and love is Emotive in its significance. The out-

stretched hands of the minister, at the close of a church service, is not an unmeaning benediction. The religious ceremony of the "laying on of hands" signifies *blessing* or the imparting of spiritual force. Held in an upright position and turned toward an officer authorized to administer the oath, thus showing all of each zone freely, it is the outward sign of *submission, solemnity* and *truth* required by law.

It will be seen that we have passed from the **Mental** into the **Emotive** division of man's triune nature, and that the

## ZONES, POSITIONS AND ATTITUDES OF BODY.

Prone hand responds about equally to each; hence we have placed it as a **pivotal** point in the scale.

*d. Reflex.* (Figs. 9 and 10.) Here we have the palm, fingers and thumb all turned inward and directed toward



Fig. 9. Reflex.



Fig. 10. Reflex.

self, signifying *concentration*, *reflection* or reference to one's own consciousness or feeling. The position of one or both hands Reflex, and held in a grasping or clutching attitude with the Vital thumb emphasized, the fingers apart and crooked inward, and the Emotive palm flattened as in Fig. 10, signifies *self-menace*, *exasperation*, or *convulsion*, according to the zone sought. If, for example, the Reflex hand seeks the Mental forehead or upper torso, it signifies mental or exalted concentration; if it returns to the Emotive torso, it shows affectional emotion, the intensity of which will be indicated by its approach to the clutching position of Fig. 10; if it seeks a Vital zone, it represents emotion or pain aroused by the Vital nature, the degrees of which will be shown by the afore-named attitude of the hand itself.

Both hands Reflex and crossed upon the breast convey the impression of *humility*, *reverence*, or *self-abnegation*. No less significant is the crossing of the Reflex hands upon the Emotive torso when the soul has left the "temple of clay" we knew and loved in life.

## PRACTICAL ELOCUTION.

From the above it will be seen that this expression of the hand responds most fully to the **Emotive** nature and that its classification as an Emotive agent is fully warranted.

*c. Clasped.* This position of the hands evidently belongs to the **Emotive** realm. In hands Clasped the warm,



Fig. 11. Clasped.



Fig. 12. Clasped.

Emotive palms are brought together, and the fingers and thumbs are clasped as in Fig. 11, or interlocked and clasped as in Fig. 12, as if to emphasize or press the palms closer together for more intimate and sympathetic communion.

The significance of hands Clasped is that of *prayer, supplication, adoration, or entreaty*, the intensity and exact shading of which depends upon the vital energy of the hands themselves, the angle at which they are held with the forearm, and the zone sought. Hands clasped vigorously and at a sharper angle with the forearm implies greater strength and earnestness of the supplication; clasped over the upper torso, a more Mental prayer; and over the heart, a more Emotive entreaty.

The hands are clasped and wrung in such emotions as *deep sorrow, anguish, or remorse*. This Emotive principle is recognized in the cordial grasp of the hand augmented by the vertical movement of the Emotive forearm in the hearty hand-shake of friendship.

*f. Averse.* (Figs. 13, 14 and 15.) Akin to the Prone and yet an evident departure from it, is the hand Averse, or Vertical as Dr. Austin has named it, which occupies the other

pivotal position in the scale and responds about equally to the Emotive and Vital natures. In this position the hand is at an angle with the forearm, while in the Pronc it continues on about the same line of the forearm. The exact point where the Prone ends and the Averse begins is not to be marked by "hard and fast lines," — a fact that applies to all artistic blends and shadings in Elocution.

The angle of the Averse hand varies in degree as shown in the



Fig. 15. Averse

three accompanying figures. At an obtuse angle (Fig. 13), the hand may express *simple admonition, or reproof*; bent back to a greater degree (Fig. 14), it signifies *stronger denial, aversion, repulsion, or loathing*; or with fingers spread apart and the Vital thumb distended as in Fig. 15, it is the actional language of *extreme fear, terror, horror, and amazement*. The Emotive and Vital energy is further augmented by the use of both hands, and their direction in the plane will be regulated by the location of the offending object.

From the above analysis it would seem that the Averse hand occupies indisputably the pivotal point to which it is assigned in the classification (p. 376).

**g. Clenched.** (Fig. 16.) In the hand Clenched the Mental fingers are drawn into the hollow of the Emotive palm and locked under the strong clasp of the Vital thumb making a formidable weapon of attack. All the delicate articulations of the Mental and Emotive zones are suppressed, and the hand becomes a solid mass to be used in physical conflict.



Fig. 13. Averse



Fig. 14. Averse.



Fig. 16. Clenched.

The significance of the Clenched fist is universally recognized as expressing those strong passions in which physical activity is the dominant characteristic, such as *hate, anger, revenge, defiance*, etc., and we need no further warrant in classifying this as a **Vital** agent of action.

That the student may see the **Positions of the Hands in connection with the whole arm and torso** we here subjoin some additional cuts. These will be of further service in the chapter on Technique of Action.



Fig. 17. Hand Index.



Fig. 18. Hand Supine.

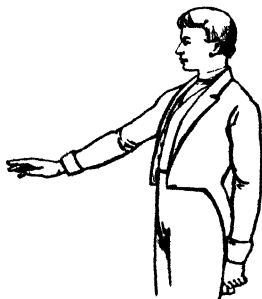


Fig. 19.  
Hand Prone.



Fig. 20.  
Hand Reflex.



Fig. 21.  
Hands Clapsed.

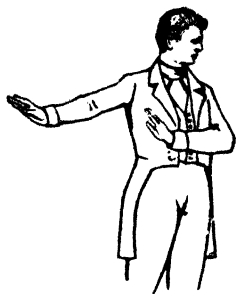


Fig. 22. Hands Averse



Fig. 23. Hands Clenched.

## (2) The Wrist.

The Wrist is the **Mental** pivot or joint upon which the Mental hand moves. Its action is significant of *mental emphasis*. From the foregoing treatment of the hand we have implied two principal movements of the wrist, namely: a *side-to-side* movement and a *hinge* movement both of which will be more fully treated, with exercises for their cultivation, in our chapter on Technique of Action.

## (3) The Forearm.

The **Emotive** Forearm lies between and connects a Mental and a Vital zone—a fact common to all Emotive zones of the body. This part of the arm is brought into prominence in *prayer, supplication, wringing of hands*, etc. The significance of the Clapsed hands, which we have seen is Emotive, is intensified by the Position of the Emotive forearm. The ordinary clasping of the Mental hands is a conventional mental recognition of an acquaintance, but the strong, cordial grasp of the hand bringing into active play the muscles of the Forearm adds, as we have seen, a fervor to the greeting. The emotion is further increased when the Forearms press the object of affection to the Emotive torso.

#### (4) The Elbow.

The Elbow has an *in-and-out hinge* movement which gives the emphatic stroke to the forearm, and a *rotary* movement which gives the Supine and Prone positions to the hand. This is the **Emotive** joint or pivot upon which the forearm moves. Ante-dating Delsarte, Samson, the teacher of the great French actress, Rachel, said: "The elbow is the soul of the arm."

The position of the elbows is very significant in expression. Held closely to the body they indicate *self-suppression*, *fear*, *passiveness*, and *lack of cordiality*; thrust out with forearms extended, they show *strength*, *power*, *self-assertion*, and *affectional greeting*; held akimbo, in which the Emotive forearms are directed towards self, or even with folded arms, if the elbows are protruded, they assert *arrogance*, *impudence*, *audacity*, *affection for self* regardless of the rights or opinions of others.

#### (5) The Upper-Arm.

This is the **Vital** zone of the arm. In a symmetrically developed arm the largest muscles are located there. The ambitious athlete draws up his forearm and calls attention to the knotted flexor muscles of the upper-arm to show his progress in the gymnasium. "Strike out from the shoulder" is a well-known phrase signifying a heavy vital blow, which implies a strong exertion of the extensor muscles located in the Vital upper-arm. We draw up the weight of the body in climbing, and strike the heavy blows in vital conflict by the action of the muscles of the upper-arm.

In expression the upper-arm is brought into play in all the larger, extended, sweeping gestures, signifying *strength*, *courage*, *defiance*, *boldness*, *power*, and other sentiments and emotions in which the assertion of *vitality* predominates.

(6) **The Shoulder.**

This joint affords the greatest freedom of movement for the whole arm, including lines of direction from any one part to another within the radius of the circle described by its *rotary* movement. It allows the arm to elevate to the zenith, descend to the nadir, or sweep the broad plane spread out before us.

As the pivot or joint upon which the Vital upper arm revolves in expression and exerts itself in *strength*, the shoulder must be logically classified as **Vital**. We carry heavy burdens upon the shoulder. It is used as a shield of defence when vital injury is threatened. "Atlas with the world upon his shoulders," "Broad-shouldered strength," "Put your shoulder to the wheel," "His burden shall be taken away from off thy shoulder" (Is. x, 27), etc., are significant of strength or vitality. Drooped shoulders, the usual accompaniment of a sunken chest, indicate lack of vitality.

On the other hand the movement of *both* shoulders themselves independent of the extension of the arm in gesture such as the *shrug*, or their upward, forward or rotary movements in strong passion, has caused some writers to classify this as an *Emotive* center. Delsarte says: "The shoulder is the thermometer of sensibility"; some have translated this as *Emotive* and have been thus led into the corresponding error of classifying the wrist as "the thermometer of vital energy." We think that while the shoulder movements are manifest in the expression of passion or emotion, a deeper analysis will show that they simply mark the *Vital intensity* of the passion, which, after all, justifies our classification. The "patient shrug" of Shylock means simply "I have borne the burden of Antonio's attacks which are beyond my power to remedy."

We have seen that the action of the Mental hand in greeting is intensified into emotion by the action of the *Emotive*

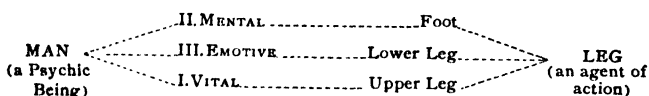


forearm and elbow ; so the addition of the Vital upper-arm and shoulder movements gives vitality and intensity to the greeting. The child throws his arms around his mother's neck for "a good hug" which, expressed in technical terminology, means that he loves her with his Mental, Emotive and Vital natures, i. e. with all his *mind, soul* and *body*.

## 2. The Legs.

In harmony with the Mental, Emotive and Vital divisions of the arms, Delsarte gives for the Leg the following:

### (1) Zonal Correspondences.



In a brief consideration of the above divisions of the Leg the student is referred to the previous fuller treatment of the arm and reminded of nature's well established analogy between the hand and foot, wrist and ankle, forearm and lower leg, elbow and knee, upper-arm and upper-leg, and shoulder and hip-joints.

Very briefly, then, the **Foot** and **Ankle** belong to the **Mental** zone of the Leg. The little convulsive movements of the toes and twistings of the foot in confused thinking show *embarrassment*. Tapping the foot upon the floor indicates *mental impatience* or *irritation*. The foot turning upon its Mental joint,—the ankle,—picks the steps and finds the path which is the Mental part of walking. "Then shalt thou walk in thy way safely, and thy foot shall not stumble," is the Biblical promise given to those who "keep sound wisdom and discretion."

The **Lower-Leg** and **Knee** are **Emotive**. The knees frequently shake in strong emotions. A "weak-kneed" person is one who lacks moral strength. The **Lower-leg** and **Knee**

are prostrated in the attitude of *prayer* or *supplication*. We kneel in *reverence* and in the more Emotive forms of *obedience*, *love* and *subordination* to others. The prophet's proclamation, "As I live, saith the Lord, every knee shall bow to me, and every tongue shall confess to God" (Rom. xiv. 11), heralds the ultimate moral submission of all men.

The **Upper-Leg** and **Hip-Joint** correspond to the **Vital** nature. The muscles of this part of the leg are brought into action in striding, running, climbing, or lifting heavy burdens. With a free movement at the Hip-joint, and a contraction of the extensor muscles of the thigh, the Vital kick is made. A walk which brings into play a more extended action of the upper-leg, is Vital in its significance. This is true in the Positions and Attitudes of the leg. *Shylock's* threat: "If I can catch him once upon the hip, I will feed fat the ancient grudge I bear him," implies the destruction of Antonio's life. The mind easily pictures *Touchstone* placing his hand upon his thighs as he says:

"I care not for my spirits if my legs were not weary. . . . For my part, I had rather bear with you than bear you."

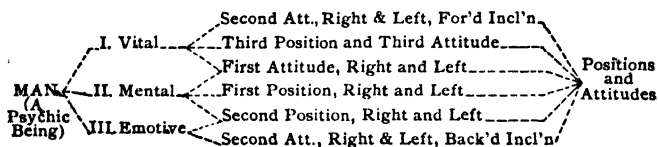
## (2) Positions and Attitudes of the Lower Limbs.

The Positions and Attitudes of the lower limbs are based not so much upon a philosophy of the expression of the feet themselves as upon the relative angles which give them a becoming appearance to the eye, and the location of the weight of the body which gives expressive poise and bearing. However, any serious violation of these angles and location of weight will negatively prove their efficacy and truth.

Here again we turn to Austin's *Chironomia*, which gives the briefest and, perhaps, the clearest record of the Positions and Attitudes of the Feet and Lower Limbs. We find, numerically designated, *four* of each, which, by numbering the principles involved, we have reduced to *two*. We also

add a *third* which is not noted by Dr. Austin, making in all *three Positions and three Attitudes*.

Let us view this subject by the light of another diagram. As the harmony of Rush and Delsarte has been shown in the vocal principles, so this, our last triune diagram of **Action**, completes the harmony of Delsarte and Austin.



#### a. Positions.

(a) **First Position Right.**<sup>1</sup> (Fig. 24.) In this Position the right foot is placed about one-half its length in advance of the heel of the left, so that a straight line projected through and parallel with the right foot must strike the heel of the left. The feet are at an angle of about  $75^\circ$  with each other. The right foot is at an angle of about  $37^\circ$ , and the

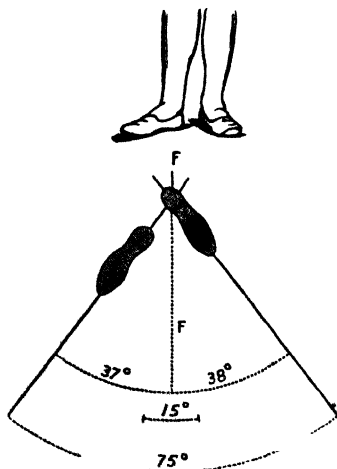


Fig. 24. First Position Right.

<sup>1</sup> Throughout our treatment of Positions and Attitudes, the terms "Right" and "Left" will refer to the foot which is forward, e.g. First Position Right indicates that the right foot is forward and nearest to the audience; First Position Left, that the left foot is forward.

left at about  $38^\circ$ , with the line FF projected in front of the body; the little swaying movements of the body to right and left may cause this line to vary about  $15^\circ$ , as indicated by the short arc in Fig. 24, without changing the position of the feet.

While the weight of the body is placed chiefly upon the left foot, as explained by Dr. Austin, we would insist that the preponderance of weight be given to the *ball* of the left foot, as indicated by the shading in Fig. 24. This distribution of weight and angles gives an easy, graceful bearing to the lower limbs, and secures the harmonic poise of the entire body.

The significance of the First Position Right is that of mentality, self-poised and under control. It is used in *narration, description, didactic thought*, and in the *gentle emotions*, — in short, whenever the speaker is in a normal Mental state, and not swayed by strong emotion or passion; hence our classification of this Position as **Mental**.

(b) **First Position Left.**

(Fig. 25.) This is the counterpart and complement of the First Position Right and illustrates the same principle. The angles are the same, and the left foot is placed forward about the distance of one-half its length from the heel of the right foot, and the weight of the body falls chiefly upon the ball of the right foot as indicated by the shading in Fig. 25.

Since the First Position Right and the First Position Left are based upon the same

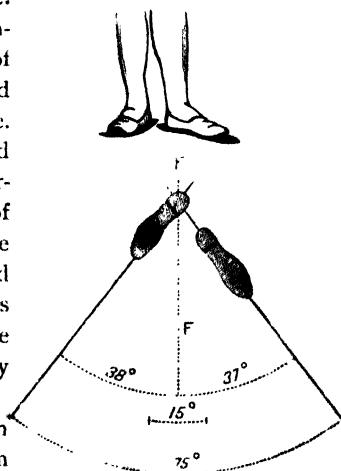


Fig. 25. First Position Left.

principle, their significance must be the same — that of *ordinary mentality* when the speaker is not moved by strong emotion or vitality. They are used interchangeably to avoid tedium and the fatigue of holding one Position too long.

(c) **Second Position Right.** (Fig. 26.) In this Position the speaker steps forward toward the audience and throws

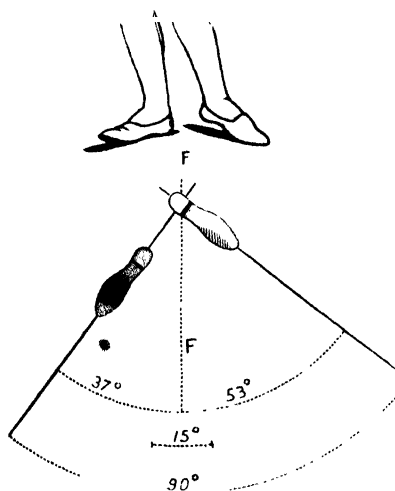


Fig. 26. Second Position Right.

the weight of the body principally upon the ball of the right foot, while the heel of the left is lifted slightly from the floor and its weight is balanced upon the side of the ball, as indicated by the shading in Fig. 26.

A line drawn through the right foot would strike the heel of the left, as in the First Position Right. The angle

between the feet, however, is now changed to about  $90^\circ$ , or a right angle. The right foot retains the angle of about  $37^\circ$  with the variable line FF, and the left foot takes the remaining  $53^\circ$  of the right angle.

This Position is more *solicitous*, more **Mento-Emotive** than the First Position Right or Left. It is used when some emotion is added to mentality, so that the speaker is impelled to step forward toward his audience that he may impart his thought with more friendliness and fervor. Hence this Position is placed in the diagram as **pivotal** between the **Mental** and **Emotive** divisions.

(d) **Second Position Left.** (Fig. 27.) This is the counterpart of the Second Position Right. The left foot is placed forward and receives the weight of the body, as indicated by the shading in the accompanying figure. A line projected through the left foot strikes the heel of the right, and the relative angles are the same as in the Second Position Left.

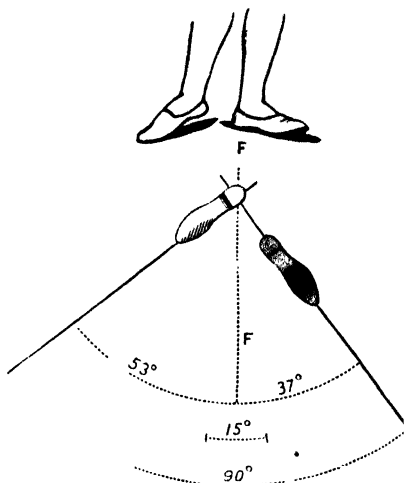


Fig. 27. Second Position Left.

This Position is the complement of the Second Position Right. As shown in the triune classification, both are **Mento-Emotive**, hence their significance is the same, — that of *entreaty*, *earnestness*, *appeal* and similar states of the mind. The Second Position Right is more appropriate when the speaker steps forward to the right; and the Second Position Left gives a more graceful appearance when he is addressing that part of his audience to the left. Either Position held too long will become monotonous.

(e) **Third Position.** (Fig. 28.) This is the *Military* or *Gymnasium* Position, which we add to Dr. Austin's list to meet some requirements omitted in his treatment of this subject.

In this Position the heels are on a line and may be placed together or a few inches apart. The feet are at an angle of about  $75^\circ$  for expressive purposes, though they are placed

at a greater angle in the Gymnasium or on the Military drill-ground, as already explained in the vitalizing exercises

for the feet and legs (p. 355). The bisecting line FF varies as in the other Positions.

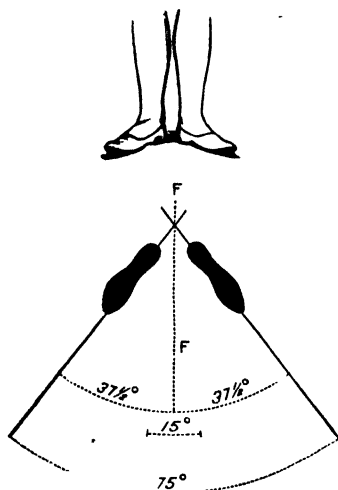


Fig. 28. Third Position.

The weight of the body is placed about equally upon the two feet and is about evenly distributed throughout their length.

This is the Normal basic Position corresponding to Delsarte's *Normo-Normal*, and simply represents the feet bearing the Vital weight of the body without any attempt at Mental or Emo- tive expression ; hence we have classified it as the

**Vital.** This Position is often assumed in childhood and in old age, when it requires greater vital exertion to stand unsupported. It is rarely used upon the platform or stage except in a personative sense, and is then assumed to represent *servitude, humility, feebleness, old age*, etc. We would not expect a very strong speech from one who assumed the Third Position upon the rostrum.

#### b. Attitudes.

(a) **First Attitude Right.** (Fig. 29.) **An Attitude is a Position extended and enlarged.** The First Attitude Right is similar to the First Position Right, except that the right foot is placed about its own length in advance of the left, making a broader base, and giving a firmer, stronger position to the lower limbs. The lines, angles and weight of the

body are the same, as will be seen in Fig. 29, but it indicates more strength and intensity of expression. It is used in the expression of *grand, bold, lofty, heroic, or impassioned oratoric thought* when the speaker is aroused to greater physical strength and his thought is sustained by greater vigor of body; the broader base is necessary to the bolder action. Hence our classification of this Attitude as **pivotal**, responding about equally to both the **Mental** and **Vital** natures.

(b) **First Attitude Left.** (Fig. 30.) This is the First Position Left extended into an Attitude. The lines and angles are the same as those just described, as will be seen by reference to the accompanying figure.

The First Attitude Left is the counterpart of the First Attitude Right (Fig. 29). The left foot is placed forward and the right receives the greater weight. The distance between the feet in either case varies according to the intensity of the thought or vitality moving the speaker.

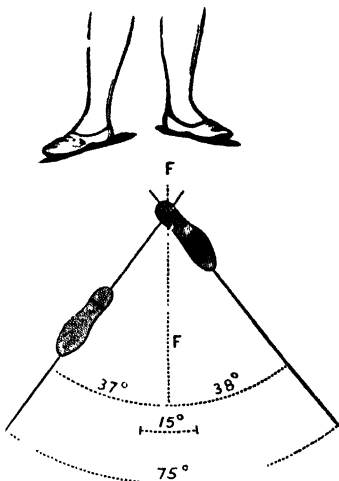


Fig. 29. First Attitude Right.

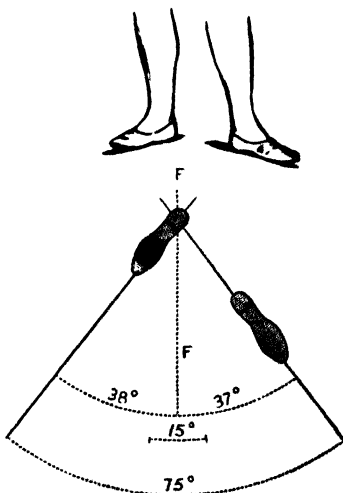


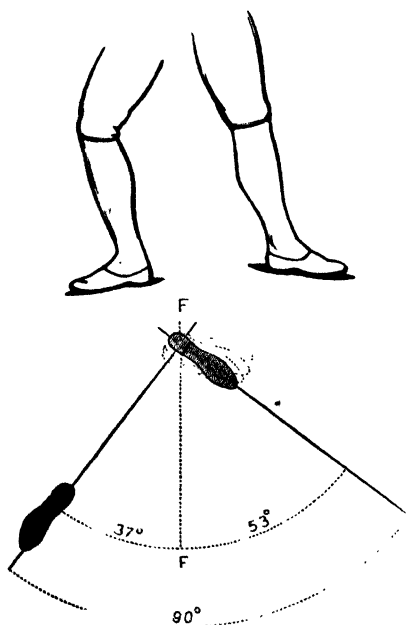
Fig. 30. First Attitude Left.



The two forms of the First Attitude are significant of the same states of mind and body, and are placed at the **pivotal** point in the scale, responding to the **Mental** and **Vital** natures. Like the First and Second Positions they may be used interchangeably.

(c) **Second Attitude Right, Forward Inclination.** There are two forms of this Attitude, namely : *Forward Inclination* and *Backward Inclination*.

The *Forward Inclination* of the Second Attitude Right (Fig. 31) is based upon the Second Position Right. The



**Fig. 31.** Second Attitude Right, Forward Inclination.

lines and angles are the same, but the right foot is placed about twice its length in advance of the left, and receives the greater part of the weight of the body, though the left foot is planted firmly, and also receives varying proportions of the weight. The right knee is bent, and the feet are at about a right angle with each other, though this varies somewhat according to the length of the step and the distribution of the weight of the body. This is

shown by the dotted lines representing the left foot in Fig. 31. The greater the weight placed upon the right foot, the more obtuse becomes the angle.

It will be readily seen that this Attitude is intensely vital and aggressive, and represents the **Vital** nature more strongly than any other. It is used in the expression of *courage, defiance, aggression and strength.*<sup>1</sup>

(d) **Second Attitude Left, Forward Inclination.** There are also two *Inclinations* of the Second Attitude Left, namely: the *Forward* and the *Backward*.

The *Forward Inclination* of this Attitude (Fig. 32) is based upon the Second Position Left (Fig. 27). The left foot is placed two or three times its length in advance of the right, the weight is thrown heavily upon it, and the left knee is bent, throwing the

<sup>1</sup>The posture of **Kneeling**, which expresses *pity, tenderness, solicitude, or prayer*, is based upon the Second Attitude, Right and Left, Forward Inclination. It represents a prostration of the emotive knee and lower leg (p. 382), and a corresponding submission of vitality to spirituality. Strength breaks into submission; both exemplify the same principles, just as joy and sorrow have some common elements of expression (p. 177).

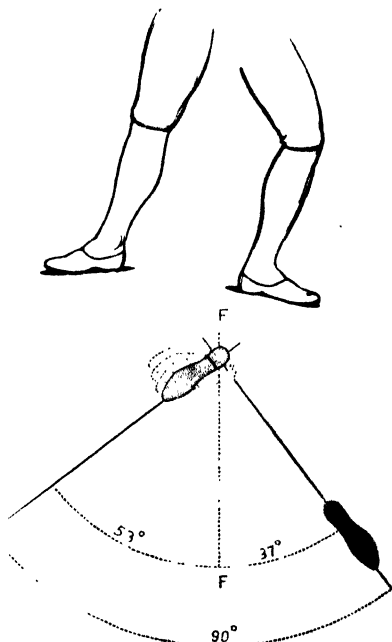


Fig. 32. Second Attitude Left, Forward Inclination.

The student will observe that we are not attempting to record all the attitudes and postures that the human body may assume in response to the physical location of things; we are simply classifying the principles involved in oratoric and dramatic expression.



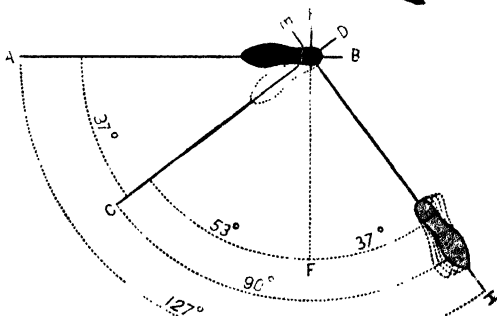
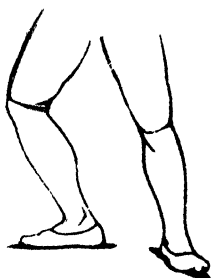
foot varies in position, as indicated by the dotted lines, according to the distribution of the weight of the body. The more weight upon the left foot, the smaller will be the angle.

This evidently belongs to the **Emotive** class, to which it is assigned. It is the opposite of the strong aggressive Forward Inclination and is used in the expression of such defensive emotions as *awe, amazement, fear, dread, terror, horror*, etc.

(f) **Second Attitude Left, Backward Inclination.** The

*Backward Inclination* (Fig. 34) of the Second Attitude Left is based upon the Forward Inclination which is shown by the lines

CD, EH. The right knee is bent and the right foot turns to the line AB, while the left foot changes, as the dotted lines show, according to the distribution of the



**Fig. 34.** Second Attitude Left, Backward Inclination.

weight of the body already explained. This is the converse of the Backward Inclination of the Second Attitude Right and is used reciprocally with it according to the location of the object which inspires the *fear, dread, defense, or horror*, etc.

In expression the torso, arms and head must correspond with these Positions and Attitudes of the lower limbs. In

practicing, the student should keep in mind throughout a genuine realization of the thought or emotion implied.

(g) **Third Attitude.** (Fig. 35.) This is simply the Third Position extended; the feet are placed farther apart and

the weight, lines and angles continue the same.

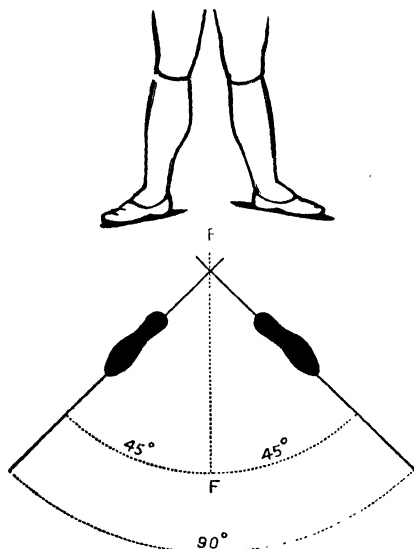


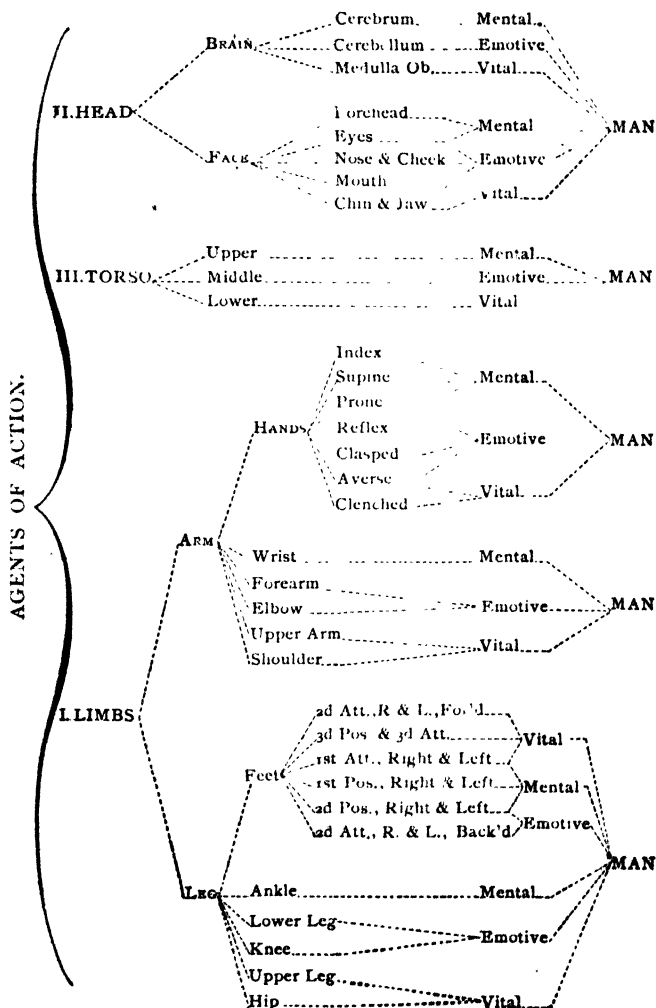
Fig. 35. Third Attitude.

The Third Attitude evidently belongs to the **Vital** division and is used in a personative sense to express *snobbishness, coarseness, vulgarity, self-assertion*, etc. This Attitude of the legs is a fit accompaniment to the arms akimbo which, we have seen (p. 384), is the expression of *impudence* and *self-assertion* regardless

of the rights or opinions of others. This is the habitual attitude of such characters as Shakspeare's *Jack Falstaff*, and is not less significant in the modern snob, who, by this attitude, simply presents the Vital side of his nature without a proportional balance of emotion and mentality. It is used also with slightly bent knees in steadying one's self on board a lurching ship or moving vehicle.

To summarize the foregoing principles for convenient reference, we here introduce a general diagram of the subject, which, like that of the Vocal principles (p. 87), is given in the reversed order from the individual diagrams.

IV. TABULAR VIEW OF ZONAL CORRESPONDENCES.



## SECTION II.—INFLECTIONS OF THE BODY.

In the foregoing section we have treated more particularly of the Zones, Positions and Attitudes of the body, and only incidentally of its Movements or Inflections. It now becomes necessary to inquire into the *Direction* of the Movements or Inflections, the *Planes* in which they are to circulate and the *Distances* or *Extension* indicated by these Movements.

## I. PLANES OF GESTURE.

To bring our subject tersely and at once before us let us quote the following reported statements of Delsarte:—"In this world there are two Centers, toward which, from which, or with which, everything moves. These are:—

1. The center of *gravity*, immediately of the *earth*; remotely of the universe.
2. The *human* center found within ourselves, the center of the Being or *Ego*."

To these statements Mrs. Laura J. Tisdale adds the following corollary which will be found most useful in the interpretation of the various combinations and blends of meaning in applied Gesture:—"Each object about us—animate or inanimate—when related to ourselves, becomes a center toward which, from which, or with which our gestures necessarily move."

Each of these centers mentioned by Delsarte implies a *globe*:—that upon which we stand, and that about us which we carry, as it were, upon our shoulders.

So far as our relation to the earth is concerned, it is limited to the sky above us, the horizon around us, and "the earth beneath us"; so that in expression this becomes practically the globe above us—the realm in which we "live, and move, and have our being." This globe may be divided into three Zones or Planes as follows:—1. The

*Horizontal Plane, or the Plane of Equality; 2. The Elevated Plane or Plane of the Superior; 3. The Downward Plane or Plane of the Inferior.*

Adopting this more recent and approved terminology, we do no violence to the progress of thought in reproducing the following familiar cut from Austin's *Chironomia*.

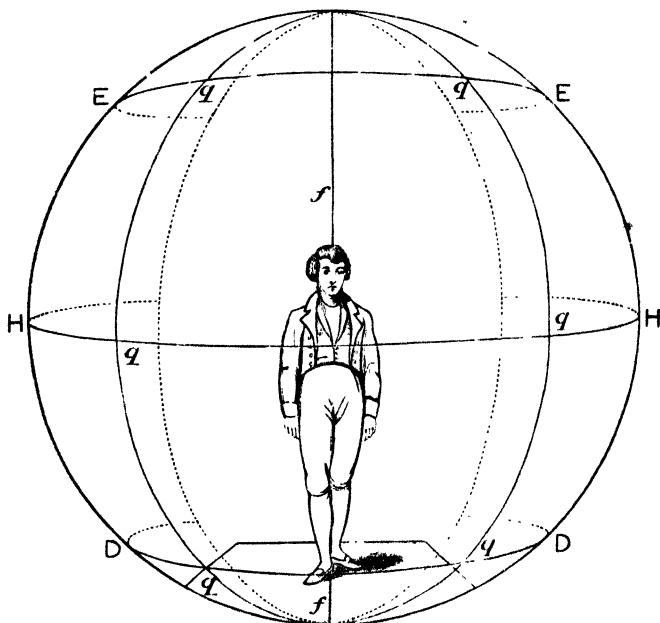


Fig. 36.

1. *Plane of Equality.*

Let the horizontal line HH represent about the middle of the Plane of Equality. This is man's Normal or ordinary zone in which his personality meets and deals with his fellow-man and the *material* things about him. In this he locates his broad fields, the institutions and industries of



his country, and the nation which he upholds. Here he addresses his fellow-citizens with whom he holds commercial and social intercourse.

### 2. *Plane of the Superior.*

\*The horizontal line EE represents about the center of the Plane of the Superior. This is the realm of the ideal, the high, "the good, the true and the beautiful." *Hope, faith, love, beneficence, patriotism, triumph and liberty* require gesture in this Plane. It is the imaginative and poetic Plane. At a more elevated angle it represents Heaven, the "many mansions" of the Blest, the throne of God.

### 3. *Plane of the Inferior.*

\*The line DD represents about the middle or lower section of the Plane of the Inferior. Gestures putting down that which is low and contemptible reach their culminating stroke in this Plane. Here are located *gloom, doubt, fear, sadness and the uncertainties of life. Malevolence, hate, revenge and the evil passions* range in this Plane. The Hades of *Dante* and the Hell of *Milton* are pictured here. It is the abode of the Evil One.

It matters little how theological and psychological thought may change with each succeeding age, the above analogies are so fixed in the nature and order of things, and are so deeply rooted in human nature among all peoples, that they will hold good for the practical purposes of expression.

## II. DIRECTION OF GESTURE.

The three states of the Being are manifested not only by the Zones, Positions and Attitudes of the body, but through three modes of Motion or Gesture which Delsarte terms *Eccentric, Concentric, and Normal* or *Poised*.<sup>1</sup>

<sup>1</sup> We prefer Professor Brown's use of the word **Poised** as conveying a clearer meaning in the sense in which Delsarte uses the word **Normal**. The terms

1. *Eccentric.*

**Eccentric Movement** is motion **from a center outward**. As a very broad and liberal classification we may here accept Delsarte's classification of the Eccentric as **Vital**. A stroke outward, inflicting a blow, is Eccentric in direction, and Vital in significance. Any Mental, Emotive or Vital power within, bursting through its environment and expressing itself in Eccentric action, simply reveals its vitality or life.

2. *Concentric.*

**Concentric Movement** is Motion from without in, or **toward a center**. This is reflective in its nature, and corresponds to the **Mental** state. We receive external impressions through the five senses, sight, hearing, smell, touch, and taste; these impressions are first recorded in the brain; the intelligence is flashed along the nerves, and the hands, in full accord with the nerves, seek the Mental, Emotive, or Vital zone affected by the external influence. The direction of the gesture is Concentric and primarily Mental.

3. *Poised.*

**Poised or Normal Movement** is simply **balanced or centered** motion. Poised movements are horizontal and are neither Eccentric nor Concentric relative to the *earth*; they are motions from right to left, neither coming nearer nor departing further from the *human* center, hence they are neither Eccentric nor Concentric to the body. In short, they are Poised in relation to both the *earth* center and the *Ego* center. They have more to do with the relation of one external object to another than with the psychic states of the speaker, though in certain degrees they express **mentality, emotion, or vitality**.

*Eccentric, Concentric, and Poised* correspond to and have the same significance as *Centrifugal, Centripetal, and Balanced Force* used in astronomical terminology.

## III. EXTENSION AND DISTANCE OF GESTURE.

With the above facts before us we may determine the **Extension and Distance** within the globe about us as implied by the combination of Planes and Direction of Gesture. These are expressed in relative geometrical terms as follows : *Lengths, Breadths, Heights, and Depths.*

An Eccentric gesture from any given zone of the body toward any object in the Plane of Equality ; or a corresponding Concentric movement toward the Ego, gives the **Lengths**.

A gesture from right to left, or left to right, and hence Poised relatively to the Earth center and Ego center, gives the **Breadths**.

In Fig. 36 the vertical territory assigned to the **Lengths** lies between the lines *ff* and *qqq* on either side ; that assigned to the **Breadths** lies between *qqq* and the dotted lines on either side.

An upward gesture, Eccentric relative to the Earth center, and Poised with reference to the Ego gives the **Heights**.

A downward gesture which is Concentric to the Earth and Poised as to the Ego gives the **Depths**.

To illustrate further; a gesture from the speaker toward any object in the Plane of Equality measures the Distance in *Lengths* ; a gesture directing the attention from any one point to another in the Plane of Equality shows Distance in *Breadths* ; a gesture from a lower to a higher Plane gives Distance in *Heights* ; a gesture from the Plane of Equality to the Plane of the Inferior, or from any higher to a lower Plane, measures Distance in *Depths*.

There are also combinations of these. A gesture from left to right in the Plane of the Superior gives *Breadths in Heights* ; in the Plane of the Inferior, *Breadths in Depths*. A gesture on the right or left from a lower to a higher Plane gives *Heights in Breadths* ; from a higher to a lower, *Depths in Breadths*. Adding the diagonal Directions we have an almost endless variety.

## IV. PRACTICAL CONCLUSIONS.

In the analysis and study of any selection or speech the student should keep in mind the harmony of all these principles. That expression which grows out of the **Mental** nature will find its response in the activities of the *Mental Agents* of action. In the opening lines of Shakspeare's greatest of *Mental* soliloquies, Hamlet may stand in the *First* or *Second* Position; his *Index* or *Reflex* hand taking a *Concentric* Direction, rests upon his *upper torso*, and his *head* is bowed forward emphasizing his *forehead* as he utters the words "To be or not to be, that is the question."

That expression which springs out of the **Emotive** nature would find its natural channel in the harmonious action of the *Emotive Agents*. In the attitude of earnest, fervent prayer, the *knees* are bent, the *lower leg* is prostrated, the hands are *clasped* over the *heart* in the *middle torso*, the *elbows* are extended, and the emotive part of the face is turned upward toward Heaven.

Any expression which is impelled by the **Vital** nature must show a predominant activity of the *Vital Agents*. In the attitude of striking a blow in vital conflict the lower limbs assume the *Forward Inclination* of the *Third Attitude*, the weight of the *shoulder* is thrown forward, the fists are *clenched*, the muscles of the *upper arms* are knotted, and the *chin* and *jaw* are extended toward the enemy.

For the guidance of the student in the application of these principles of action we here subjoin a table of a dozen combinations giving the seven **Positions of the Hands** with at least one of each subdivision of **Extension, Direction, Zone and Plane**. This table might be continued almost *ad infinitum* by adding the expressions of the Face, Inclinations of the Head and Torso, and the Positions and Attitudes of the Lower-limbs, and making the combinations of each with all the others.

HAND OR HANDS.	EXTENSION.	DIRECTION.	AS TO EARTH.	AS TO EGO.	TO OR FROM ZONE OR PLANE.	TO OR FROM PLANE.	THOUGHT, FEELING, OR EMOTION EXPRESSED.
1 Index	Lengths	Eccentric		"	From Mental Torso	To Equality	Accusation.
2 Supine	"	"		"	" " Head	" "	Assertion of a fact recalled.
3 Prone	Depths	Concentric	"	"	" Superior Plane	" "	Benediction, blessing.
4 Reflex	Lengths	"		"	To Emotive Torso	From Superior	Moral reflection.
5 Clapsed	"	"		"	" " "	" "	Fervent prayer.
6 Averse	Breadths	Eccentric		"	From Mental Torso	To Inferior	Repulsion or disgust.
7 Clenched	Depths	Concentric	"	"	" Vital Shoulders	" "	Vital determination or anger.
8 Reflex	Breadths	Concentric		"	To Vital Torso	From Inferior	Abdominal pain.
9 Averse	"	Eccentric		"	From Emotive Torso	To Equality	Mortal terror or horror.
10 Prone	Heights	"	"	"	" Plane of Equality	" Superior	A tall tree, a high mountain.
11 Supine	Breadths	Poised	"	"	To Right and Left	" Equality	A broad field, a great country.
12 "	"	Eccentric		"	From Emotive Torso	" "	Forgiveness, welcome.

To further facilitate the use of this table we give twelve illustrations numbered correspondingly, containing the thought or emotion expressed by each combination.

1. "There stands the man who did this deed."
2. "Let me see—O, now I recall the name and the circumstances."
3. "May God's blessing rest upon this people now and evermore."
4. "Am I a coward?" "Thus conscience does make cowards of us all."—*Shakspeare*.
5. "God be our help."—*Whittier*. "O God," she cries, "help Bregez and bring me there in time!"—*Proctor*.
6. "Down with the slaves!"—*Knowles*. "A bastard soils, profanes the English throne."—*Schiller*.
7. "I defy the honorable gentleman." "My answer would be a blow."—*Grattan*. "Inhuman wretch, take that! and that! and that!"
8. "O, I am poisoned!"  
*King John*. There is so hot a summer in my bosom,  
That all my bowels crumble up to dust. *Shakspeare*.  
*Falstaff*. "Give me a cup of sack, . . . you rogue, there's lime in this sack!"—*Shakspeare*.
9. "Out of my sight, thou demon of bad news!"—*Aldrich*.  
"Hence, horrible shadow! unreal mockery, hence!"—*Shakspeare*.
10. "Climb up those rocks and scale yon ivied wall." "I love the sea when it flings its foam up to the stars."—*Halm*.
11. "Ah! and behold, there rolls the sea."—*Halm*. "Within our territory, stretching through many degrees of latitude and longitude we have the choice of many products and many means of independence."—*Story*.
12. "And then, looking over her shoulder with her whole brave, womanly heart in her swimming eyes, she put out her hand and said, 'Come along, Dave!'"—*Kate Douglas Wiggin*.

### CHAPTER III. — TECHNIQUE OF ACTION.

That the student may have ample practice in the principles of action, we here give a series of exercises in technique of action.

These are given not for the physical culture implied in them, but for their expressional value. To avoid the mechanical or inexpressive features that are often seen in exercises in technique, the student should keep in mind the thought or feeling implied in the various movements. In short, the same directions which have been given regarding Mento-vocal culture (p. 39) might be repeated here for *Mento-action* culture.

#### SECTION I. — POSITIONS.

##### 1. First Position Right and Left. (Figs. 24 and 25.)

(1) Make a change from the First Position Right to the First Position Left by stepping the left foot forward.

(2) Change from the First Position Left to the First Position Right by stepping the left foot backward. Alternate exercises (1) and (2) several times, stopping in the First Position Left.

(3) Make the above changes by moving the right foot only.

(4) Step forward and backward a few paces, preserving approximately the angle required for the First Position Right and Left; see pages 388 and 389.

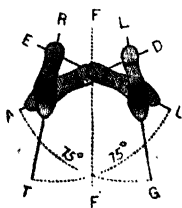


Fig. 37.

(5) Starting with the First Position Right, indicated by LGDA in Fig. 37, lift the heels slightly and turn to the First Position RTEU. Alternate RTEU and LGDA a number of times.

This is an easy change, but the student is cautioned against using it habitually

on the platform. Changes by steps attract less attention and are therefore more desirable.

**2. First and Second Positions Right.** (Figs. 24 and 26.)

(1) Change from the First Position Right to the Second Position Right by stepping the right foot forward half its length as indicated in Fig. 38.

Return to the First Position Right. Repeat the exercise a number of times, keeping the body erect and carrying the weight easily from one foot to the other.

(2) Change from the First Position Right to the Second Position Right by stepping in the Lengths about twice the length of the foot, as indicated in Fig. 39.

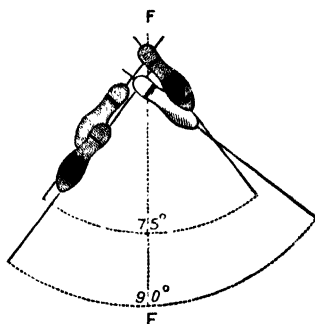
Repeat the exercise several times.

(3) Change from the First Position Right to the Second Position Right by stepping in the Breadths to the right, as indicated in Fig. 40. Return to the First Position Right. Repeat the exercise several times.

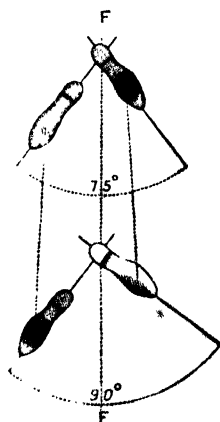
**3. First Position Left and Second Position Left** (Figs. 25 and 27.)

(1) Change from the First Position Left to the Second Position Left by stepping forward half the length of the foot, — the converse of the action shown in Fig. 38. Return to the First Position Left. Repeat several times.

(2) Do the same by stepping forward twice the length of the foot. Return as before. Repeat several times.



**Fig. 38.**



**Fig. 39.**



(3) Make the same change by stepping in Breadths to the left,—the converse of the action shown in Fig. 40. Return to the First Position Left.

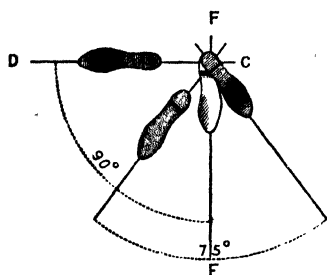


Fig. 40.

Repeat several times.

#### 4. Second Position Right and Left. (Figs. 26 and 27.)

(1) Move forward alternately to the Second Position Right and Second Position Left by stepping each time about the length of the foot. Retrace the

steps by moving backward, and see that the Positions are equally as good as those made in advancing.

(2) Move forward alternately in these two Positions by stepping as in ordinary walking. Halt each step with the weight on the forward foot. Retrace and lengthen the steps by moving backward in the First Position Right and Left extended.

### SECTION II.—ATTITUDES.

#### 1. First Attitude Right and Left. (Figs. 29 and 30.)

(1) Change from the First Attitude Right to the First Attitude Left by stepping in Lengths, moving the left foot only.

(2) Change by moving the right foot only.

(3) In the same manner move forward and backward a few paces, preserving approximately the angle required for these Attitudes. See pages 390 and 391.

#### 2. First Attitude Right and Second Attitude Right. (Figs. 29, 31, and 33.) \*

(1) Change from the First Attitude Right to the Second Attitude Right (Forward Inclination) by stepping the right foot forward the foot's length, and bending the right knee. For the Backward Inclination bend the left knee, turn the

left foot a little, and straighten the right knee. Practice alternately several times the Forward and Backward Inclinations. Return to the First Attitude Right.

(2) Do the same by stepping twice the foot's length forward. Return to the First Attitude Right.

(3) Change from the First Attitude Right to the Second Attitude Right by stepping in the Breadths to the right in a similar manner as indicated in Fig. 40. Bend the right and left knees alternately in the Forward and Backward Inclinations of this attitude.

**3. First Attitude Left and Second Attitude Left.** (Figs. 30, 32, and 34.)

(1) Change from the First Attitude Left to the Second Attitude Left (Forward Inclination) by stepping the left foot forward its length and bending the left knee. For the Backward Inclination bend the right knee, turn the right foot a little, and straighten the left knee. Practice these inclinations alternately several times. Return to the First Attitude Left.

(2) Do the same by stepping forward twice the length of the foot from the Second. Return to the First Attitude Left.

(3) Make the same changes by stepping in Breadths to the left in a similar manner as indicated in Fig. 40. Bend the right and left knees alternately in the Forward and Backward Inclinations of this Attitude.

**4. Second Attitudes Right and Left.** (Figs. 31 and 32.)

(1) Move forward alternately in these Attitudes by stepping about three times the length of the foot and bending the forward knee each time. Observe that these Attitudes are given with the Forward Inclination only. Retrace the steps by moving backward, extending the reach and forming the Second Position Right and Left.

(2) Change by moving forward alternately as in the preceding exercise by yet longer strides. Retrace the steps.

## SECTION III.—GESTURES.

## I. EXERCISES.

1. **Hand Index.**

(1) Give the Index in the Plane of the Superior with five strokes at different points in Lengths and Breadths.

(2) Give the same in the Plane of Equality.

(3) Give the same in the Plane of the Inferior.

(4) Give three strokes in Depths, beginning with the Plane of the Superior and making a stroke in each Plane. Repeat at different angles in Lengths and Breadths.

(5) Give three strokes in Heights beginning with the Plane of the Inferior and making a stroke in each Plane. Repeat in different angles as in (4).

2. Give the **Hand Supine, Hand Prone, Hand Averse, and Hand Clenched** after the same manner.

3. **Hand Reflex.**

(1) Give the Hand Reflex to the Mental zone of the face, the Emotive zone, the Vital zone.

(2) Give Hand Reflex to the Mental Torso, the Emotive Torso, the Vital Torso.

4. **Hands Clasped.**

(1) Give Hands Clasped on the Mental Torso, the Emotive Torso, the Vital Torso.

(2) Give Hands Clasped in front of the Emotive Torso. Wring them as in anguish.

5. Practice consecutively with positive strokes the following Principles of the **Hand** in the Plane of Equality in Lengths; **Hand Index, Hand Supine, Hand Prone, Hand Averse, and Hand Clenched.**

6. Practice the Principles of the **Hand** in the following order :

(1) **Hand Supine**, in Lengths, Plane of Equality.

- (2) Hand **Reflex**, on Mental Torso.
- (3) Hand **Index**, in Lengths, Plane of Equality.
- (4) Hand **Prone**, in Heights, Plane of Superior.
- (5) Hand **Averse**, in Breadths, Plane of Inferior.
- (6) Hands **Ciasped**, on Emotive Torso.
- (7) Hand **Clenched**, in Depths, Plane of Inferior.

## APPLICATION TO SENTENCES.

In presenting the following sentences for practice, we would not be understood to infer that the principle of the hand suggested in each case is the only one that might be used. We have indicated the principle which seems to us best suited to the thought or emotion:

1. **Hand Index.**

From **HAMLET**. Act III, Scene 4.

Look here upon this picture, and on this. — *Shakspeare*.

From **JULIUS CÆSAR**. Act I, Scene 1.

You, sir, what trade are you ! — *Shakspeare*.

From **HAMLET**. Act III, Scene 3.

Do you see yonder cloud that's almost in shape of a camel ? — *Shakspeare*.

2. **Hand Supine.**

From **MACBETH**. Act I, Scene 5.

What is your tidings ? — *Shakspeare*.

From **VIRGINIUS**. Act II, Scene 2.

Welcome Icilius ! — Welcome, friends ! — *Knowles*.

From **JULIUS CÆSAR.** Act II, Scene 1.

O ye gods  
Render me worthy of this noble wife.

*Shakspeare.*

### 3. Hand Prone.

From **INGOMAR.** Act I, Scene 1.

No ! thou shalt remain with me. — *Halm.*

From **APPEAL IN BEHALF OF IRELAND.**

He draws his lines round the doomed garrison    He cuts off  
all supplies. — *Prentiss.*

From **INGOMAR.** Act IV, Scene 1.

Hold, hold ! that is to danger, — see you not ? — *Halm.*

### 4. Hand Reflex.

From **HAMLET.** Act I, Scene 5.

Hold, hold my heart ;  
And you, my sinews, grow not instant old  
But bear me stiffly up. *Shakspeare.*

From **ROMEO AND JULIET.** Act II, Scene 2.

And for that name, which is no part of thee,  
Take all myself. *Shakspeare.*

From **VIRGINIUS.** Act I, Scene 2.

O, I have loved thee long:  
So much the more ecstatic my delight,  
To find thee mine at length !

*Knowles.*

5. **Hands Clasped.**From **MACLAINE'S CHILD.**O, spare my child, my joy, my pride ! — *MacKay.*From **The Famine — HIAWATHA.**

Gitche Manito, the Mighty !

Give your children food, O Father :

Give us food, or we must perish !

Give me food for Minnehaha,

For my dying Minnehaha !

*Longfellow.*From **VIRGINIUS.** Act IV, Scene 2.

O, bless you, bless you !

My father! my dear father ! Art thou not

My father ?

*Knowles.*6. **Hand Averse.**From **MACBETH.** Act III, Scene 4.

Avaunt ! and quit my sight ! let the earth hide thee !

*Shakspeare.*From **INGOMAR.** Act I, Scene 1.Go, go, thou selfish and ungrateful child ! — *Halm.*From **APPEAL IN BEHALF OF IRELAND.**He hates his fellow-men, and glares upon them with the longing  
of a cannibal. — *Prentiss.*7. **Hand Clenched.**From **MACBETH.** Act V, Scene 5.

I will not yield,

To kiss the ground beneath young Malcom's feet.

*Shakspeare.*

From **JULIUS CÆSAR**. Act III, Scene 3.

Woe to the hands that shed this costly blood. — *Shakspeare*.

From **SUPPOSED SPEECH OF JOHN ADAMS**.

The war, then, must go on. We must fight it through. — *Webster*.

#### SECTION IV.—SELECTIONS FOR ANALYSIS.

In the analysis of the following selections for action the student will find opportunity for the application of all the principles he has studied; and there is no occasion for confusion in the myriad combinations and blends of gesture in expression. The opportunities for variety of action are simply boundless, and this fact makes the vice of allowing a few meaningless movements of the hand and arm to become the fixed habit of a speaker, all the more reprehensible. In this, our last exercise, we would repeat the caution that as expression depends primarily upon conception, and conceptions differ, so we may expect different applications of the principles of action. Individuality has ample room to assert itself and at the same time conform to the laws underlying all correct action.

From **ABOU BEN ADHEM**.

Abou Ben Adhem (may his tribe increase !)  
 Awoke one night from a deep dream of peace,  
     And saw within the moonlight in his room,  
     Making it rich, and like a lily in bloom,  
 An angel writing in a book of gold :—  
 Exceeding peace had made Ben Adhem bold ;  
     And to the presence in the room he said,  
     “ What writest thou ? ” — The vision raised its head,  
 And with a look made all of sweet accord,  
 Answered, “ The names of those who love the Lord.”  
     “ And is mine one ? ” said Abou. “ Nay, not so,”  
     Replied the angel. Abou spoke more low,

But cheerily still ; and said, " I pray thee then,  
Write me as one who loves his fellow-men."

The angel wrote, and vanished. The next night  
It came again with a great wakening light,  
And showed the names whom love of God had blessed,  
And lo ! Ben Adhem's name led all the rest.

*Leigh Hunt.*

From *JULIUS CÆSAR*. Act III, Scene 2.

*Brutus.* Romans, countrymen, and lovers ! hear me for my cause ; and be silent, that you may hear : believe me for mine honor ; and have respect to mine honor, that you may believe : censure me in your wisdom ; and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say that Brutus' love to Cæsar was no less than his. If, then, that friend demand, why Brutus rose against Cæsar, this is my answer. — Not that I loved Cæsar less, but that I loved Rome more. Had you rather Cæsar were living, and die all slaves, than that Cæsar were dead, to live all freemen ? As Cæsar loved me, I weep for him ; as he was fortunate, I rejoice at it ; as he was valiant, I honor him ; but, as he was ambitious, I slew him. There is tears for his love ; joy for his fortune ; honor for his valor ; and death for his ambition. Who is here so base that would be a bondman ? If any, speak ; for him have I offended. Who is here so rude that would not be a Roman ? If any, speak ; for him have I offended. Who is here so vile that will not love his country ? If any, speak ; for him have I offended. I pause for a reply.

*Citizens.* None, Brutus, none.

*Brut.* Then none have I offended. I have done no more to Cæsar, than you should do to Brutus. The question of his death is enrolled in the 'Capital : his glory not extenuated, wherein he was worthy ; nor his offences enforced, for which he suffered death. Here comes his body, mourned by Mark Antony ; who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth ; as which of you shall not ? With this I depart, — That, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death. — *Shakspeare.*





# APPENDIX.

By JAMES W. BASHFORD, B.D., PH.D.



# ORATORY.

## INTRODUCTION.

### I. DEFINITION.

**Eloquence** in its literal meaning **is the speaking out of that which is within one.** This definition expresses simply the impulse to utterance which characterizes the orator. It does not state the aim of his speech. Herbert Spencer goes a step farther and defines rhetoric as the *art of mental transportation*. He recognizes the hearer to whom the truth is to be conveyed as well as the speaker who utters his convictions. But Spencer's definition does not recognize the end of eloquence. The orator is indeed a carrier of the truth. But he is engaged in something more than a mental postal service. He is not content simply to convey his thoughts to another mind and leave them at its door. He aims rather to make his purposes enter into and become a part of the persons to whom he speaks. Eloquence is the **art of spiritual reproduction**, rather than of spiritual transportation. It is measured by the success of the speaker in making his thought and feeling and will become incarnate in other lives.

### II. DIVISIONS OF THE SUBJECT.

#### 1. FIRST QUESTION.

Before turning to the text-books for the divisions of our theme, let us attempt to reach them by the method of experiment. Were I to invite each reader to deliver an

address, the first question which would arise in your mind would relate to your *personal fitness* for the task. In other words, you would regard the invitation from a personal point of view. This consideration is appropriate, because **personality** is an essential element of eloquence.

## 2. SECOND QUESTION.

But if you feel that in favorable circumstances you could influence people through speech, a second question would arise before you would accept the invitation to make an address, namely: *What am I to speak about?* Am I to lecture upon politics, or literature, or history, or art, or religion? You might readily consent to bring one message to an audience and decline to treat another subject in public. The second question, therefore, relates to the *matter* of the discourse. Thus the matter or the **truth** to be presented becomes the second division of oratory.

## 3. THIRD QUESTION.

But if you have had experience in speaking, or if you have a genius for the work, you will ask a third question, relating to the *audience* and to the *occasion*. Is the audience composed of children or adults? What is its degree of cultivation? What is the occasion which brings the people together? Have they come for instruction, for encouragement or for entertainment? The third question, therefore, relates to the nature and condition of the audience. As, however, the speaker cannot make or change occasions, we may say that the third element of success consists in his *art* in finding a suitable message for the occasion and in adapting the matter of his discourse to the audience.

A score of other questions may arise in regard to public speaking, relating to the time, place, compensation, etc., etc. But all these questions can be referred to one of the three

divisions already named. They affect either the **messenger**, the **message**, or the **masses**.

#### 4. CRITICISM.

An analysis of criticism will also show that critics unconsciously adopt these three divisions of the subject. However numerous and varied the opinions which one hears pronounced upon public speakers, he will find that they invariably consist of an estimate of the *orator*, or they relate to the matter of his *discourse*, or they refer to his *delivery*.

Inasmuch, therefore, as we have found the three elements entering into oratory, let us call them by the more abstract but inclusive terms, **Personality**, **Truth**, and **Art**.

#### 5. ANCIENT RHETORICAL WORKS.

If we now turn to the standard text-books on Rhetoric, we shall find one or more of these divisions of our subject recognized by each. Aristotle wrote a book which the *Britannica* pronounces the most scientific work on rhetoric yet produced. Aristotle's two divisions of the subject are: **Invention**, and **Style**. Invention relates to the gathering of the matter of the discourse by reading and observation, and to the development of the discourse by thinking. Under Style, Aristotle treats of the *arrangement* of the matter, and its *adaptation* to the audience. His work, therefore, covers our last two divisions of the subject. Quintilian quotes in his *Institutio Oratoria* Cato's maxim "The orator is the good man who is skilled in speaking." The author also tells us how the orator may develop a good character. He treats the whole subject of education, especially of moral culture, as essential to the highest success in public speaking. Quintilian thus lays stress upon *personality*.

## 6. MODERN TEXT-BOOKS.

Most modern writers on rhetoric repeat the two divisions of Aristotle. The most marked exception, perhaps, is Whately, whose *Elements of Rhetoric* is recognized by the *Britannica* as the best modern text-book upon this subject. Whately's four divisions are: *The Understanding; The Will; Style; Delivery or Elocution.*

A little study of Whately's divisions shows that the first two refer to the *speaker* and the second two relate to the *adaptation of the message to the audience*. A study of his chapters on the Understanding will also show that under this head he includes much that Aristotle presents under Invention, or the preparation of the message. A few of the more suggestive modern text-books emphasize one or more of these three elements to the exclusion of the rest. Spencer's essay upon *The Philosophy of Style* treats only of our third division. Previous to Mr. Spencer's essay, style or art in Rhetoric had been treated almost exclusively with reference to the ideal form of the composition. Spencer brings out the neglected element of *adaptation to the audience*. He defines that style as best which conveys the thought to the hearers with the least possible effort upon their part. Mr. Spencer's definition emphasizes exclusively the third division of oratory or *art*. He treats this division somewhat narrowly. He pays no attention to art as the ideal form of thought or emotion, but limits himself wholly to the adaptation of the thought to the audience. Even in this subdivision of art, his rule is not universal. In general it is indeed well to express one's thought in such a form as to demand the least possible effort upon the part of the hearers for its comprehension. But it is sometimes better to stimulate hearers and especially students by a hard saying which demands mental effort on their part for its mastery. Browning and Emerson are not always clear; but

they are often more helpful than Addison and Macaulay. Style, however, had been treated by Mr. Spencer's predecessors as relating so exclusively to the ideal form of the composition, so little attention had been paid to the audience, that Mr. Spencer's essay is the freshest modern contribution to rhetoric; and indeed was regarded for a time as furnishing a new basis for the art of writing and speaking. Abbott's valuable little book: *How to Write Clearly* presents as an art what Mr. Spencer's essay presented as a philosophy.

As Spencer has emphasized the principle of adaptation exclusively, so Theremin in his suggestive volume: *Eloquence a Virtue, not an Art*, lays supreme stress on the *personal* element in the orator. In this regard he goes back to Cicero and Quintilian and Socrates, and emphasizes what seems to us to be an essential element of successful speaking.

Upon the whole the most valuable treatise upon public speaking with which we are familiar is Phillips Brooks' *Yale Lectures on Preaching*. In the first lecture Mr. Brooks names two elements of successful preaching, namely: **The Man** and **the Message**. He then devotes the second and third lectures to the *preacher* and the fourth and fifth lectures to the *sermon*. If only these two elements enter into preaching the volume would naturally close with the fifth lecture. But Mr. Brooks added three more lectures: one upon *The Congregation*, one upon *The Ministry for Our Age*, and one upon *The Value of the Human Soul*. These three lectures bear directly upon our third division of oratory. Mr. Brooks defines preaching as *the presentation of truth through man to men*. The definition and the treatment of the subject are broader than the introduction, and present the three elements which we have already discovered: *The Speaker, the Truth, and the Audience*.



## 7. COLLEGE TRAINING.

This threefold division of the subject finds its best defence in the practical advice which professional men give to a young man who desires to win the highest success in the learned professions. The young man is urged to secure first a *college training*. But education, as the word itself implies, aims simply to draw out all the latent powers existing in the person. Its primary object is the development of the largest possible manhood which may later be turned into lawyer, minister, physician, editor, etc.

## 8. PROFESSIONAL TRAINING.

But a college bred young man is not yet fit for the law or medicine. He is next urged to attend a *professional school*. Professional training differs from college training in that it lays stress on the second element in *oratory*. The professional school indeed furnishes some mental discipline, just as the college course imparts some knowledge. But as the aim of the college is mental discipline, so the aim of the professional school is knowledge. The college develops the personality of the student. The professional school presents the principles of law or of theology which guide in the construction, and often enter into the substance, of later addresses.

## 9. PRACTICE.

When the young man has completed his course at college, and at the professional school, he is not a great lawyer or physician or teacher. What lacks he yet? The skill in *adaptation* which comes from practice. This is the finest and most delicate part of one's training. The presence or absence of this element often leads to a reversal of the estimate formed of students in the college or the profes-

sional school. We see, therefore, in the three courses demanded for the training of young men for professional life to-day, the three elements of oratory, namely: *Personality, Truth, and Art.*

### III. CLASSIFICATION OF PROFESSIONS.

#### 1. THE MINISTRY.

The presence of each of these elements is essential to the highest success in authorship, in teaching, or in speaking. Were we classifying the professions with reference to the predominance of one of these qualities, however, we should name the **ministry** as the profession in which the *personal* element is most essential to success. Whatever else the minister possesses or lacks he must be strong in character. Were his character destroyed, his mastery of spiritual truth would indeed be impaired; for truth is usually distorted in passing through the mind of the wrong-doer. Nevertheless a fallen minister might retain a correct theology and great art. But when his reputation for character is destroyed, his career as a minister is at an end; because in this profession character is essential to success.

#### 2. LAW AND SCIENCE.

The second element, the mastery of the truth, is most essential to success in the **law** and in the **sciences**. Lack of character will indeed prevent the lawyer reaching the highest and most permanent success. It will lessen his influence with the jury and the judge, and will eventually affect his vision of the truth. But if the advocate have the *law* and the *facts* upon his side, the judge and jury must give him the verdict, however much they may despise his character. The same mastery of the subject in hand is also the essential condition of success in science. The great scientists are indeed so engrossed in the search for

truth that usually they are saved from evil practices. But Bacon, who made perhaps the greatest contribution to modern science, was not a man of the loftiest character. Upon the other hand, however pure the character of the lawyer or the scientist and however great the art of each as an expositor, permanent success in these professions cannot be won without the mastery of the subject in hand. If, therefore, personality is essential to the minister, *the mastery of truth* is essential to the lawyer and to the scientist.

### 3. TEACHING.

Art is essential to the **teacher**. The great educator is indeed a man of superior character and a master of great truths. But the mastery of truth and character may be present without making the person a successful instructor. Professor Benjamin Pierce of Harvard was one of the ablest mathematicians America has produced. But we have been told that he was not a successful instructor, because his teaching was usually above the capacity of his students. Hegel was a man of superior character. He was also one of the profoundest philosophers of modern times. But he once remarked to a class in the University of Berlin: "Only one man present understands me." After a pause he added: "And he does not fully comprehend my meaning." If the philosopher's statement was true, the fact simply proved his lack of art in teaching. His writings also lack clearness, and reveal inadequate art in presenting truth, if, indeed, they do not show a lack of clearness in the comprehension of the subject. Hence Hegel is a suggestive writer, but not a clear expositor. The great teacher is the person who can first find the platform of his students, and then lead them step by step from their lower position up to his higher position. This requisite for successful teaching accounts

for the fact that men seldom teach best the subjects which they learn most easily. It is only those who have encountered difficulties themselves who can best point out the path to others journeying up the steep of learning. Whatever else the great teacher possesses or lacks, he must have this power of *finding his pupil and then leading him up* to his own higher position.

#### 4. ACTING.

Adaptation is also essential to another profession, that of **acting**, and to all forms of public entertainment. Whatever else an actor possesses or lacks, he must have the power of *pleasing the audience*. He may be as profound as Burke, as saintly as Fénelon, but, without this power of adaptation, he cannot succeed in the dramatic profession. The reason acting has scarcely risen to the dignity of a profession is because supreme stress has been laid upon the first requisite; and truth, character, and even art in its ideal form have been sacrificed to the love of popularity.

### IV. CLASSIFICATION OF NATIONS.

#### I. THE FRENCH.

Were we considering nations from these points of view, we should name the **French** people as excelling in *Art*. In cooking, in dress, in the building and adornment of homes, in the cultivation of the soil, as well as in the presentation of truth, the French have the reputation of making the most of the material in hand. We once heard Père Hyacinth preach with such admirable art in tone and gesture and facial expression, in sentences so clear, and with such a repetition of the leading thoughts, that, although we had very little knowledge of the language, we followed the sermon with delight, and recalled it with a fullness which astonished a friend who knew our ignorance of French. The secret was in the art of the orator. In the eighteenth

century it was said that even German thought must pass through France in order to find a tongue.

## 2. THE GERMANS.

Upon the other hand, **Germany** seems to excel any other nation in the *mastery of the subject* in hand. German professors are willing to work upon small salaries; but they devote their lives to narrow lines of investigation, and thus become leaders in some department of thought. It is this love of truth for its own sake and its lifelong cultivation which makes German Universities moulders of modern thought.

## 3. THE ENGLISH.

**Englishmen** seem to excel in *personality*. Whatever else an Englishman does, or fails to do, he is sure in his book or in his speech to express his own convictions. Englishmen sometimes seem opinionated and overbearing. They intrude their views upon us, and we call them egotists. But it is the strength of the personal element which makes England the colonizer of the modern world. That the personal element is the most vital of the three is shown by the fact that the English tongue is gaining over German and French as the medium of expression, and may possibly become the language of the world.

## 4. THE AMERICANS.

The next great literature will combine all these elements. If America can rival the French, or, better still, the ancient Greeks in the mastery of the art of expression; if she can rival Germany in philosophy, and the ancient Roman world in the application of principles to the daily affairs of life; if she can rival England or the ancient Jewish world in the development of personality through contact with the Almighty — she may hope to develop the great literature of the twentieth or the twenty-fifth century.

## CHAPTER I. — ART.

## I. DEFINITION.

Art is the ideal expression of the thought, sentiment, or purpose to be conveyed to others. Professor L. B. Monroe often said : "Let your words and tones and gestures be informed with your thought and feeling." He sometimes expressed the same principle in the following statement : "When your thought and purpose so thoroughly mould your expression that the latter perfectly reveals the former, your art is faultless."

## I. ILLUSTRATIONS.

I well remember the surprise with which I first listened to Wendell Phillips. The language and tones and gestures were so perfectly adapted to the thought that he seemed the most natural speaker I had ever heard. The language and tones were natural, not in the sense of customary, but in the sense of fitting. It seemed as if there was no other method of expressing such sentiments, and that all persons would speak in the same natural manner. Alas, alas, experience and observation show us how far most of us are from the spontaneous use of this natural method of expression ! Accepting the definition given above, Mr. Phillips' art was more nearly perfect than that of any other man I have ever heard. Mr. Beecher and Mr. Spurgeon were his nearest rivals ; but there was a classic finish combined with the utmost naturalness in Mr. Phillips' speech which Beecher and Spurgeon never quite attained. I imagine, however, that Mr. Beecher sometimes surpassed Mr. Phillips in spontaneity and earnestness, while perhaps Mr. Spurgeon excelled him in the qualities of his voice and in spiritual power. It is said that Mr. Spurgeon once addressed

an audience of twenty thousand in Crystal Palace, making himself distinctly heard by every one present, without apparent exaggeration of tone or manner. Probably no other speaker since the days of Whitefield could have equaled this feat.

## II. DIFFICULTIES OF ART.

While art thus becomes perfect when it fully reveals the mind and the spirit, we must not for this reason think that it is simple or easily acquired. The slightest recollection of our attempts at expressing ourselves in public or in private, shows how imperfectly we reveal our highest aspirations and our best thoughts to others. The consciousness of the chasm which separates our ideal selves from our actual lives, and the impossibility of closing this chasm and of making our words and conduct express our thoughts and emotions in our loftiest and truest moods, show the *difficulty of acquiring art*.

Those who have mastered, in some measure, the art of human expression, testify to the difficulties which attend its acquirement. Demosthenes was at first hissed from the bema ; Disraeli was laughed down in his first attempt to speak in Parliament ; Webster failed in his first declamation ; Simpson turned from the ministry and studied medicine, because he thought he could not speak. Demosthenes recognized that emotion is so delicate and changing, that thought has so many shades of meaning, and purpose so many degrees of intensity, and character is so complex, that with even the Greek language—the most perfect instrument of human expression—he was accustomed to say : “The great oration must be, as it were, carved in brass.”  
So Browning sings :

What hand and brain went ever paired?  
What heart alike conceived and dared?  
What act proved all its thought had been?  
What will but felt the fleshy screen?

## I. REASONS WHY ART IS DIFFICULT.

A moment's contemplation shows why the art of speaking is difficult. All artists know how delicate is the art of making canvas and pigment express thought and emotion and character through the face and form portrayed ; but the orator, by the kindling of the eye or the change of his countenance, must often express to an audience in a moment what the painter labors for months to embody. Sculpture is a great art, as its possibilities are revealed by Michael Angelo ; but the orator must in a single oration assume the attitude of a score of statues, upon any one of which even Angelo might have labored for months. Music is so difficult that its mastery demands the genius and the toil of a Beethoven ; but the orator uses the most subtle musical instrument in the world—the human voice, and, instead of being permitted to pause like the musician upon a single note long enough to express its full significance, he is often required to sweep the scale in a single word. No one dreams that an Angelo could have carved his "Moses," or Leonardo da Vinci have painted the "Last Supper," or Beethoven have composed his "9th Symphony," without years of study and practice ; but we have the strange presumption to suppose that all a young American has to do, in order to combine all these arts and to become an orator, is to stand up before his fellow citizens, without either character in himself, or matter in his speech, or art in his expression, and simply "spout."

## III. OBJECTIONS TO ART.

We are aware of the objection to the study of elocution. Our dear old teacher, Professor Hudson, the well-known Shakespearian scholar, was accustomed to define elocution as the art of saying nothing and making it pass for something. Even Frederick Robertson, the most thoughtful



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preacher of modern times, objected to any verbal expression of religious emotion, on the ground that the expression of sentiment in words would relieve the person, and save him from the higher duty of expressing his sentiment in conduct. I think Emerson once expressed the conviction that certain authors were unlovely because they worked up into poetry the sentiments which stronger people put into conduct. We once heard a leading actor declare that the possession of thought or emotion is not at all essential to the speaker. Upon the contrary he advised actors to concentrate all their attention upon tones and gestures and give no thought to their inward states. He declared that by suitable expression he could produce any sentiments he desired in the audience without the possession of this sentiment upon his own part. The voice must, indeed sometimes for months, be trained to utter sounds without meaning until it attains mechanical excellence, and becomes responsive to the will, just as the hand and the eye of the painter must be trained for the same purpose. But to teach a young person to attempt to produce in others sentiments, which he does not feel himself, is simply to train him in the art of hypocrisy, and we do not wonder that honest souls, like those of Hudson and Robertson, revolt against it. But such elocution is also a violation of the fundamental rules of art as presented throughout this volume. Professor Curry, in *The Province of Expression*, thus speaks of such mechanical elocution: "In presenting Shylock, the actor does not have any internal sympathetic assimilation of character, but adjusts his head, his limbs, his throat; everything is aggregated and adjusted, nothing is unfolded. The voice as it comes out is the result of an elocutionary trick in the throat. It is a mere mechanical effect without any psychic cause. Such work may serve as an exhibition for people who want to see what a man can do with himself; but there is not a particle of art in it."

## I. ANSWERS TO OBJECTIONS.

If by art we understand the perfect expression of that which is within us, objection can no more be urged against the cultivation of such art for public speaking than to the cultivation of the voice for music, or of the hands for mechanical trades. Robertson's objection, that expression weakens sentiment, is true only of *excessive or hypocritical* expression. All excessive activity injures the faculties indulging it. Upon the other hand, all undue restraint of emotion tends to destroy the emotion. It was upon this ground that Franklin urged angry people to count ten before giving expression to their rage. All appropriate activity both cultivates the sentiments expressed and, at the same time, perfects the means of expression.

## IV. CULTIVATION OF ART.

If asked how one may cultivate the art of expression in its ideal form, we answer that love of art for its own sake, a study of the great masters of fine art, and daily practice in accordance with scientific principles, are the only methods by which one may perfect his art. One must believe in the sacredness of his vocation. He must do his work, not simply for the applause of the multitude, but rather as if he were laboring in the presence of the original Creator. Longfellow expresses our thought in the beautiful quatrain :

" In the elder days of art  
Builders wrought with patient care  
Each unseen and hidden part ;  
For the gods see everywhere."

## V. ART AS ADAPTATION.

But art implies the *adaptation* of the message to the audience, as well as its embodiment in an ideal form.

## 1. CONFLICT BETWEEN IDEAL FORM AND ADAPTATION.

Sometimes there is apparent conflict between these two aims in art; and the ideal form is sacrificed to please the audience. But the conflict is due to ignorance on one or both sides. The supposed higher forms of speech may be empty or affected expressions. Both Demosthenes and Shakespeare violated the canons of style accepted in their day. The great master must know whether the forms in which the sentiments of his age find expression grow out of the nature of the sentiments themselves, or whether they are simply conventional forms imposed upon the world by some master who formed his art in a lower stage of civilization. Upon the other hand the audience may be ignorant, and may not recognize the ideal forms of art when they are presented. But if one Creator made the human heart and shaped the laws of expression, we may rest assured that there can be no ultimate conflict between art in its ideal form and art as adaptation to the audience.

## 2. SOURCE OF ADAPTATION.

Adaptation springs out of **love of the audience**. The moment that self-love or the love of applause becomes the motive of the speaker, that moment he ceases to be a teacher and becomes a demagogue.

## 3. ILLUSTRATIONS OF ADAPTATION.

Perhaps the best American illustrations of art in political speaking are found in the speeches of Henry Clay and Mr. Lincoln. The latest biography of Mr. Clay lays special emphasis on his power to put the ideas of his generation in a form for popular approval; and affirms that Mr. Clay put more laws into final shape and carried them through Congress than any other representative of the American people.

In this regard he excelled Mr. Blaine, though Mr. Blaine is one of the finest expositors of the principles of his party which our present political life has produced. It is said that Mr. Clay once stated an argument before a jury in four different forms, wearying two very intelligent auditors who fully comprehended his argument the first time he stated it. When one of these hearers who was a special friend to Mr. Clay mentioned his repetitions deprecatingly, Mr. Clay replied: "Did you see the juryman in blue jeans, sitting in the corner?" "No," said his friend, "What of him?" "The first time I stated the argument," said Mr. Clay, "I won eleven jurymen. But one must secure twelve jurymen to win a case. I saw that the obstinate juryman was ignorant, and so stated my argument a second time, changing the illustrations. He wavered in his opposition. I stated it a third time. He wavered still more and seemed inclined to my side. I stated the argument a fourth time and won the juror, and shall have the verdict." And Mr. Clay secured the verdict, because he had not simply the art which stated an argument so that a juryman might understand him, but the art which stated an argument so that the juryman could not misunderstand him. "Why do you repeat the truth twenty times to the boys," said John Wesley's father to John Wesley's mother, "Because," said the mother, "the children have not learned the lesson when I have repeated it nineteen times." It was this willingness to repeat line upon line and precept upon precept which enabled the mother of the Wesleys to give England two of the noblest sons of the eighteenth century.

Mr. Clay seems to me to have failed in proposing the final solution of the great problem of his age, because he carried his adaptation too far and did not recognize that principles are as inflexible in politics as in the natural sciences; and perhaps, also, because of his lack of the highest personality. Mr. Lincoln, therefore, seems to me to

be a better representative of wise adaptation of measures to men than was Mr. Clay. A better comparison, however, lies between Abraham Lincoln and Wendell Phillips. Phillips was the political prophet of his generation. He stood upon the heights which his fellow-citizens ought to have occupied, and which he knew they must eventually occupy, and mocked the people in the valley below. Lincoln, too, saw the mountain heights of freedom; and, not content to occupy the ideal position alone, like Paul, he went down to where the multitude stood, not that he might, like a demagogue, abide with the people in the plain, but that he might lead his brethren up the rugged heights of freedom. Phillips was an Elijah. Lincoln a Moses. The latter seems to me to have combined the three qualities of oratory in his Gettysburg oration—one of the finest specimens of American eloquence.

#### 4. UNDUE ADAPTATION.

One must be especially on his guard, lest his love of the audience lead him to carry his adaptation *too far*. The lack of appreciation may be the fault of the audience, and not of the speaker. Schleiermacher says that a man's greatness is measured by his power to mould society, rather than by his ability to adapt himself to his environment. For permanent leadership, the great orator must be so much in advance of his age that, like Demosthenes, or Moses, or Christ, he may fail of immediate appreciation. At any rate, a true man will never sacrifice his personal convictions out of either fear or love of the audience. He will have so much confidence in the capacity of the human soul for truth, and so much faith in his fellow-men, that he will utter his deepest convictions upon every subject. But while it is enough for the scientist simply to speak the truth, the orator will ever be found among those "speaking the truth

in love." Goldsmith hints at our ideal of adaptation in his Village Preacher :

A man he was to all the country dear ;  
And passing rich on forty pounds a year.  
Unskillful he to fawn or seek for power  
By doctrines fashioned to the varying hour ;  
Far other aims his heart had learned to prize---  
More bent to raise the wretched than to rise.  
But in his duty, prompt to every call,  
He watched and wept and prayed and felt for all ;  
And, as a bird each fond endearment tries  
To tempt its new-fledged offspring to the skies,  
He tried each art, reproved each dull delay,  
Allured to brighter worlds, and led the way.

## CHAPTER II. — TRUTH.

While recognizing the value of Rhetoric and Elocution, we must admit that they are only *a means to an end*. The aim of public speech is to influence hearers through the **truth** presented to them.

## I. VALUE OF TRUTH.

The reason truth is of vital importance to the orator, is because there can be no permanent settlement of the problems with which the leader of thought deals, except in accordance with its *laws*. Truth, for the orator, is the **science** relating to the subject upon which he speaks. The orator must fail utterly in his duty to the audience, and must take a short-sighted view of his own fame, if he seeks simply for the arguments which will persuade the people to accept in physics or mechanics theories which the first experiment will prove false. Men are only slightly less short-sighted who try to persuade the people to accept in politics or religion a theory which the leaders know to be incorrect. For the sake of his hearers and for his own reputation, the speaker must be even more interested in finding the truth than in persuading the audience to accept the views he holds. Though the teacher who presents the truth lacks in style, and even though he is personally obnoxious, yet we must eventually accept his views, because the forces of the universe are on his side. The man who presents the true solution of the political, social, and spiritual problems of our age, though he be crucified to-day, will become the leader of to-morrow, because the growing experience of the race will vindicate his wisdom. Truth, therefore, is essential to all *permanent success* in oratory.

We may go farther, and say that knowledge is essential to temporary effectiveness in speech. Socrates was accustomed to say : " Every man is sufficiently eloquent in that which he clearly understands " Old Dr. Emmons often told the candidates for the ministry that the worst fault in delivery consists in having nothing to deliver. Emerson once wrote : " That speaker is most desired in a public assembly who knows most about the subject in hand. " Emerson's remark is true in proportion to the importance and the critical nature of the problem for which the assembly is called. If a ship is on fire, the passengers care little for the man whose manners were perfect in the state-room the preceding evening ; they wish to hear the man who knows most about extinguishing flames or launching lifeboats.

#### I. ILLUSTRATION.

When I began the study of Demosthenes' *Oration on the Crown*, I had the vague impression that eloquence was an unearthly quality gained by some sort of magnetism. I was astonished to find this speech so packed with knowledge on the subject in hand that Demosthenes seemed to know all about the theme, and his view appeared to be the only correct opinion. In the next place, I was equally astonished to find the argument stated so simply that even a child could not fail to understand it. One day, in my astonishment at this discovery, I broke out in the class with the remark : " There is no trick at all about Demosthenes' eloquence ; I could make as good a speech myself, if I only knew as much. " " Doubtless you could, " replied the Professor, " if you only *knew* as much. "

All that Rhetoric and Elocution can avail is to enable the speaker to present to the audience in the most effective manner whatever truth he possesses. One may, indeed, use devices to confuse an audience, and turn them away



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from the truth which another has uttered ; but there is no possible trick of Elocution or art of Rhetoric by which a speaker can give to an audience that which he does not himself possess.

### II. MASTERY OF TRUTH.

#### I. FIRST CONDITION.

The first requisite for a mastery of the truth is *observation, reading, the gathering of all the facts*. The lawyer who has hunted up the law and the precedents, the minister who speaks from experience and cites illustrations, the statesman who knows the history of the people, makes the weightiest address. In a debate, especially if the struggle is a long one, fear not the antagonist who has the finest reputation for eloquence, but the one who knows most about the question at issue. An unknown lawyer was employed in a will case in New York involving a million dollars. He studied the case for a year before he instituted proceedings in the court to recover the property of his client. The defendants had possession of the money and employed the finest legal talent in the city. But the unknown lawyer won because the facts and law were upon his side.

#### 2. SECOND CONDITION.

But observation and industry alone do not make the great speaker. One might as well call a good recruiting officer a great general as to call a mere literary encyclopedist a great author. If one's learning is thoroughly digested by thought, his writing will be something more than an intellectual scrap bag, or a mental crazy-quilt. Leaders in law or science, like Blackstone or Marshall or Darwin, never impress us with their erudition. Such men **master principles** and thus create precedents instead of quoting them.

At this point there seems to be a defect in modern education. The memory is cultivated at the expense of the reason. We act as if the child's mind were an empty cup, and we pour in facts upon every possible subject; and then test the child's education by his ability to recite these facts word for word as they were given to him. A good recitation often proves that the facts have remained in the child's memory only, unassimilated and undigested by the reason. Older people cannot recite like parrots, because their understanding has grown at the expense of their memory. This failure of a mere verbal memory, this loss of names and dates and facts unconnected with principles is no proof of the decay of mental power. Older people may be thankful that they have what the little girl called a good "forgettery." Confucius says: "Learning, undigested by thought, is labor lost." Newton when asked the secret of his discoveries, answered: "thinking, thinking, thinking." The artist Carpenter once asked Mr. Lincoln the secret of his success in the remarkable debates with Mr. Douglass. Lincoln replied in substance as follows: "I studied the other side of the question until I knew all the arguments which Senator Douglass could present, and until I could state these arguments, at least, as well as he. I then framed answers to each of the possible positions which he might take; and so was prepared for any contest upon that subject." It was Mr. Lincoln's thorough study of both sides of the question and of the principles at issue which made him easily master in that historic debate. It is said that when Senator Hayne made his celebrated speech in favor of State rights, his compeers were so moved by his eloquence that they adjourned for the rest of the day. The friends of the union gathered around Mr. Webster's desk and began to consult anxiously as to how they might meet Senator Hayne's arguments. One remarked that the speech must not be allowed to go before the country unanswered,

and that Mr. Webster must, therefore, speak immediately upon the reassembling of the Senate. "But," cried a timid senator, "How can Mr. Webster speak with so little preparation?" Webster took from his desk some notes and said: "The particular points which Senator Hayne has made, have been thought out by myself and noted down with appropriate answers for months; while the great principles at issue have been my life-long study. I can speak tomorrow." When the senate met again Mr. Webster made the memorable speech which postponed the fatal decision of the South for a quarter of a century, and strengthened the union sentiment throughout the land, so that when the conflict came the principle of nationality triumphed. The same thorough mastery of the great principles at issue is seen in Patrick Henry's speech before the Virginia Convention, and especially in Alexander Hamilton's speech before the New York Convention in favor of adopting the federal constitution. These speeches of Henry, Hamilton, Webster, and Lincoln shaped the destiny of our country in the most critical period of her history. Their form was, in part, extempore, but their principles were the result of years of study by giant intellects.

We cannot think that the greatest orators will cultivate the memoriter method, at least, exclusively. The orator is the man who inwardly digests facts and whose speech, therefore, becomes a living product. The great historian is not a mere chronicler of events. He masters not simply facts, but the *principles* which underlie facts and give them their significance. He then reproduces events as illustrations of his principles. So history becomes vital under the master's touch. You can no more tear away a portion of a real poem or speech without mutilating the whole, than you can tear a limb from the body. The distinguishing trait of Shakespeare's writings is their vital quality. Perhaps Shakespeare took more from other authors than any other writer

of his age. But he inwardly digested that which he took from others. So his writings became not a tessellated pavement of stolen gems cut to fit in their appropriate places, but new creations bearing the stamp of their imperial master. Such work is not possible without thoughtfulness and originality, as well as industry and observation.

### 3. THIRD CONDITION.

I am inclined to think that a third condition for the mastery of the truth is *candor and obedience to the light one has*. It was a proof of mental honesty, and a sign of real scholarship in Emerson and Darwin and Newton, that they would not mentally take more food than they could digest. At the risk of low grades at college, they dealt honestly with their minds. If a man seeks the truth, and uses it simply for the purpose of confounding his antagonists and winning his cases, he may become talented, but he never becomes wise. All great masters of the truth, like Newton, Pascal, and Paul, have been men of candor, who loved truth for its own sake, and who were ready to abandon preconceived notions as soon as larger light came. Parties and sects produce men of immense erudition and of great talents; but the moulders of public thought, the creators of permanent movements, are the solitary thinkers who accept no shibboleth and follow no party farther than the party follows truth.

### 4. SUMMARY.

Industry in gathering facts, a mind open to the significance of the facts, possessing vision and insight, and grasping principles; a candid mind, dealing honestly with itself and with others, with a strange combination of faith and humility, sure that there is more truth than is yet mastered, and ready to abandon preconceived theories for larger

knowledge ; above all, an obedient will, ready to live out at all hazards new truth gained, and thus advancing in knowledge by the scientific method—these are the conditions for the mastery of the truth. The orator who thus interprets the truth for his generation must be heard, for the forces of the universe are on his side.

## CHAPTER III.—PERSONALITY.

We have dwelt upon Art and Truth as essential to oratory. But only as Truth becomes incarnate in *character*, and as art reveals this lofty **personality** to the audience, does eloquence reach its end, and the convictions of the speaker become the purposes of his hearers. A young teacher once wrote Carlyle, asking how the writer could become a successful instructor. Carlyle wrote back: "Live out the truth you would teach your pupils, like a true man; all other teaching is unblessed mockery and apery." It is said, to the everlasting credit of Daniel Webster, that he never could make a good speech upon a side in which he did not believe. Mr. Lincoln, like Charles O'Connor, went even farther than Mr. Webster, and often refused to take the wrong side of a case. Personally, we hold that a lawyer is under obligation to see that his client, though a criminal, is not punished beyond the bounds of justice or of law; but the moment a lawyer in the court, and under the forms of law, tries either to shield the criminal from the penalties due to his crime, or to wrest more than justice from his opponent, that moment he becomes morally a law-breaker and a participator in crime.

## I. CHARACTER ESSENTIAL.

But we advocate the development of the loftiest **character**, not simply because it is demanded by ideal considerations, but because it is essential to the highest success of the public speaker. Mr. Lincoln once said: "The demagogue may mislead all the people part of the time, and some of the people all the time; but he cannot mislead all the people all the time." Phillips Brooks held

that a good man, who honestly believes a false doctrine, will secure more followers than a bad man advocating the truth. A young member of the British House of Lords once wrote Benjamin Franklin, asking how he might become an influential speaker. Franklin answered that a real mastery of the subject to be discussed, and a reputation for honesty and character, would give a man's words greater weight in Parliament than all the arts of Rhetoric he could cultivate in a lifetime. After all, a man's character shows itself in his walk, and in his tone, and speaks through his words. "Style," says Buffon, "style is the man himself." The everlasting freshness of *Sartor Resartus*, of *Pilgrim's Progress*, of Goethe's *Faust*, of David's *Psalms*, is due to the fact that these books, while of unequal merit morally, each embodies the spirit of its author. Milton was accustomed to say: "Every great poem is the life-blood of a noble spirit." Emerson once wrote: "Only so much do I know as I live." Milton's *Paradise Lost* seems to us to excel *Paradise Regained*, because Milton experienced more of the sorrows and sins of earth than of the blessedness of heaven. *Paradise Regained* ought not to have been written until Milton had reached that blessed land, and could speak from experience, like a scientist. The conquering power of the experimental philosophy is due to the fact that it has life back of it.

#### I. ILLUSTRATION.

When Demosthenes was asked by a young man to define eloquence, he replied in the one word "Action." The young man was puzzled and again asked: "Demosthenes, what is eloquence?" Again the orator replied "Action." The bewildered rhetorician again stammered out the question "What is eloquence?" "Action," thundered the orator. We are ashamed to acknowledge that modern

writers have stumbled over the definition as grievously as the young Greek, and some have thought that Demosthenes identified eloquence with gesture. Only a dancing master could have dreamed of such an exegesis. The Greek word means conduct, life, doing. The grand old man, who had given his life to statesmanship as well as to Oratory, who had been a man of action as well as a student of Rhetoric, who lost reputation and property and at last his life for his country, saw a young man standing before him who thought that eloquence was a mere trick of speech to be learned from a rhetorician. The old man eloquent divined at once the young man's false hopes, and stated the one condition upon which all eloquence rests. The eloquence which transforms communities is the natural expression of a lofty character in deeds as well as words. Life from life is the verdict of literature as well as of science. Daniel Webster either consciously or unconsciously repeated Demosthenes' definition, and even the very words which Demosthenes used. After depicting the three elements of eloquence, he added: "The clear conception outrunning the deductions of logic, the high purpose, the dauntless spirit, speaking on the tongue, beaming in the eye, and informing the whole man—this is eloquence; or rather it is something greater than all eloquence; it is noble, sublime, god-like action." So Lincoln and Washington, who are molding American political life; Gladstone and Alfred the Great, who are shaping English public thought; so Milton and Chaucer and Shakespeare and Goethe and Dante and Homer, who have influenced great literatures; so Wycliffe, whose translation of the Bible gave form to English speech, and Luther, the creator of modern German; so Zoroaster and Confucius and Buddha, who shaped the religious thought and life of the Orient; so Moses and David and Isaiah, who molded Jewish literature and life—all were men of kingly character. Even Jesus never dreamed



that he could lift men to some spiritual height which he himself had never reached. On the contrary, he says: "And I, if I be lifted up, will draw all men unto me." Only as life goes into your speech will your words give life to others.

### CONCLUSION.

We have thus treated the three elements: Art, Truth, and Personality, which seem to us essential to high and lasting public speech. In confirmation of our views we turn to the person who has exercised the highest and most lasting influence upon the most advanced civilizations of the world. No words have exercised such a molding influence upon the loftiest characters of earth as have the sayings of Jesus. What is the secret of his success? First, his mastery of a spiritual philosophy. Men before him had been able to say: I know some portion of the truth. But who could say like Jesus: "I am the truth"? Here was the first condition of his success. But combined with truth was marvelous art in the Master. While he talked about the soul and eternity and God—the most distant, abstract and difficult themes for the human mind to comprehend,—he yet spoke in such golden parables that "the common people heard him gladly." This was the second condition of his success. But greater than Christ's truth and Christ's art was his life. Not his parables, nor the sermon upon the mount, but his unselfish life upon earth and his loving death upon the cross enabled him to conquer the hearts of men and to become the founder of a new order of humanity. Jesus sums up all that we have written upon our theme in the simple words: "I am the way, the truth, and the life."

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